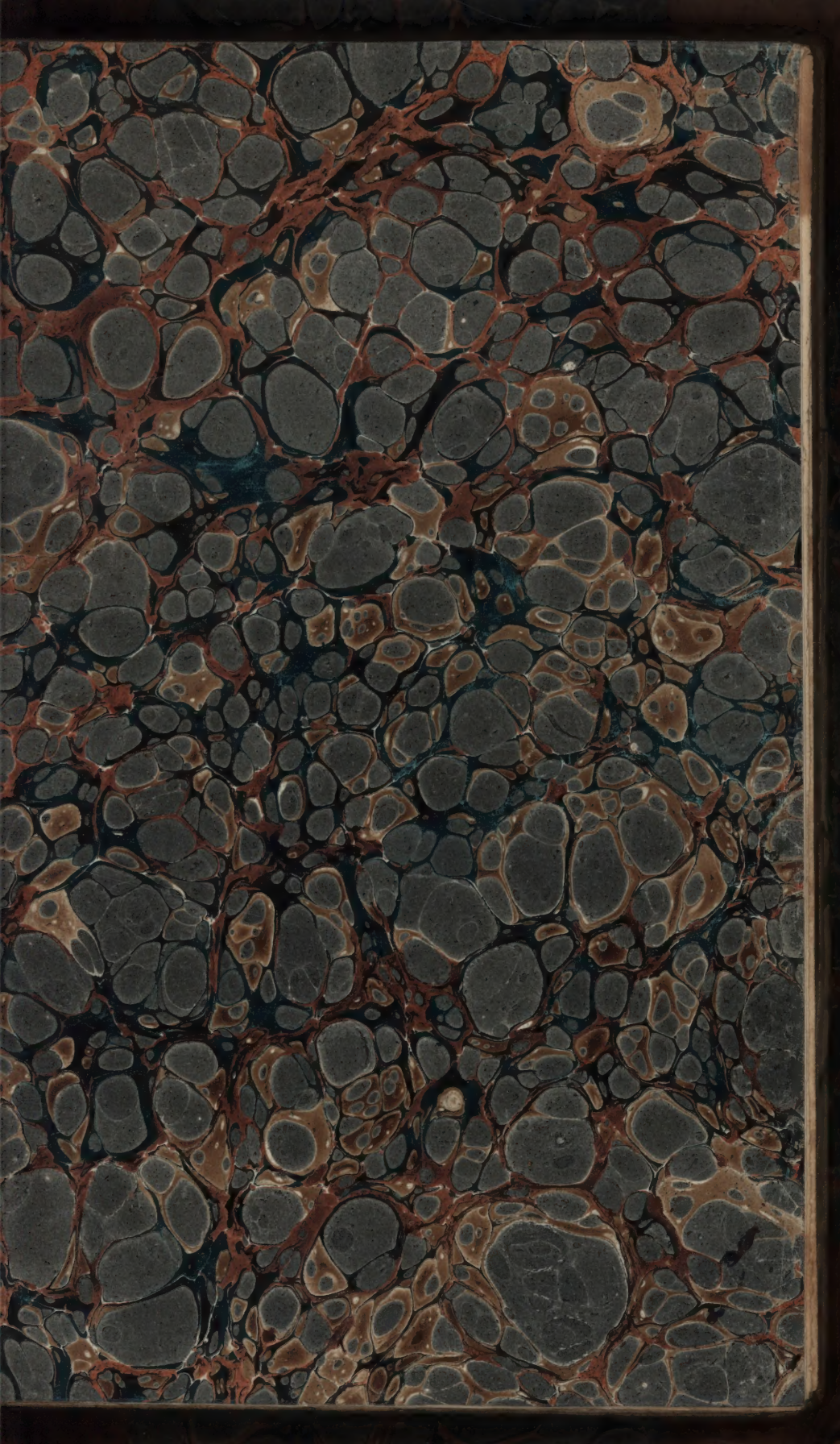
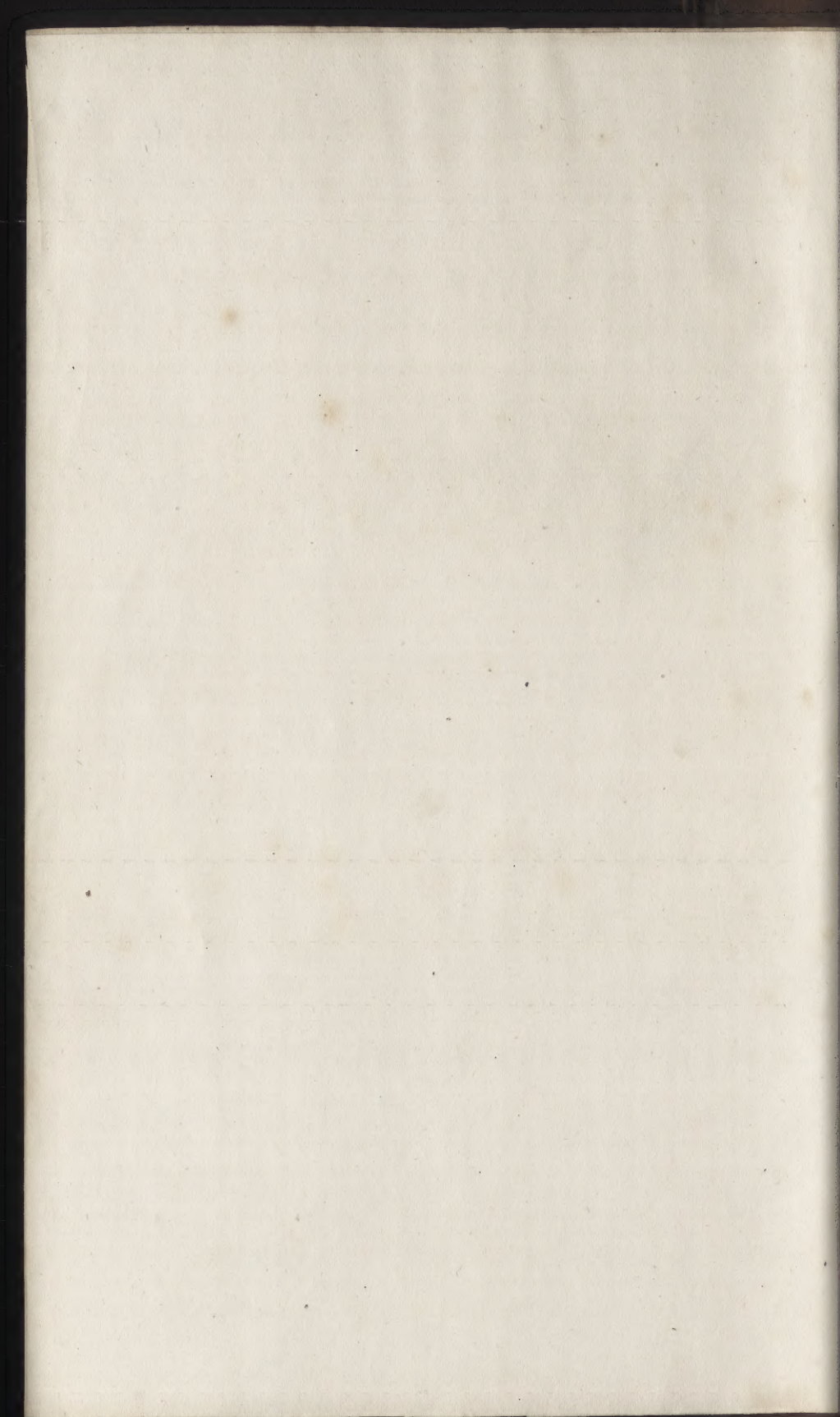




Mark Antony Lower.







St. Anne's House, Toronto



ESTABLISHED 1880

COLLECTANEA ANTICUA,
ETCHINGS AND NOTICES OF
ANCIENT REMAINS,

ILLUSTRATIVE OF THE

HABITS, CUSTOMS, AND HISTORY
OF PAST AGES.

BY

CHARLES ROACH SMITH, HON. M.R.S.L.,

*Honorary Member of the Numismatic Society of London; Corresponding Member
of the Societies of Antiquaries of France, of the "Société Française pour la
Conservation des Monuments," of Denmark, of Normandy, of Picardy,
of the West of France, of the Morini, of Touraine; of the Society of
Emulation of Abbeville; of the Archæological Societies of Wies-
baden, of Mayence, of Spain, and of Luxembourg: of the
Societies of Antiquaries of Newcastle-upon-Tyne, and of
Scotland; of the Archæological Societies of Cheshire,
of Norfolk, of Sussex, of Kent, and of Sur-
rey, of the Historic Society of Lanca-
shire and Cheshire, etc.*

VOL. V.

PRINTED FOR THE SUBSCRIBERS ONLY;
AND NOT PUBLISHED.

M.DCCC.LXI.

LONDON:
T. RICHARDS, 37, GREAT QUEEN STREET.

GRATEFULLY
DEDICATED
TO
THE SUBSCRIBERS.

P R E F A C E .

THE fifth volume of the *COLLECTANEA ANTIQUA*, it is hoped, will not be found less interesting or less worthy of the support it has received than its predecessors. Mr. Fairholt's "Notes," which occupy a considerable portion of it, contain much that is not to be met with elsewhere; opinions on some monuments, which though frequently published are exhaustless in suggesting fresh information to the practised eye; and observations which will frequently be found useful to the antiquary who may travel over the same classical ground. It is most probable that in the next volume some of the archæological materials he has recently collected in Egypt and in Italy will be drawn upon.

Volume VI. will contain a continuation of the remarks on Roman monuments illustrative of social and industrial life; and, as in the present volume, from remains altogether unpublished or unknown in this country. Not only in the Roman but in other departments of archæology, our national antiquities to be fully appreciated must be studied abroad as well as at home. Our friends in France and Germany are not generally awake to the importance of an acquaintance with the antiquities of Great Britain, and

most of our best antiquarian works are unknown to them. In France the abbé Cochet has set an example to his countrymen by the assistance he has gained from our publications, while to us his *Normandie Souterraine*, and *Sepultures Gauloises, Romaines, Françaises et Normandes*, have been equally serviceable. M. de Caumont also extends the influence of his valuable *Bulletin Monumental* by the comparison he often makes between the ancient remains of the two countries; and by publishing the papers of one of our most eminent ecclesiastical antiquaries. In Switzerland the Baron de Bonstetten, in his splendid *Antiquités Suisses*, affords another example of the advantages of a wider survey, and of the study of the antiquities of neighbouring countries.

Within the last two or three years, the energy of a few of our more active and earnest antiquaries has contributed to the further illustration of our national ancient remains. The excavations made by Mr. Akerman in Oxfordshire have much increased the materials which serve to reveal the habits and customs of our Saxon forefathers, and afford that peculiar kind of information which is so difficult to be obtained by the student, namely, a truthful narrative of authenticated facts. In Cambridgeshire Mr. Joseph Wilkinson has excavated a portion of a Saxon cemetery, the contents of which are very similar to those of the burial-places investigated by the Hon. R. C. Neville. In Kent Mr. William Gibbs has succeeded in rescuing from imminent destruction numerous Saxon works of art which are second only in intrinsic worth to those of the Faussett collection. A selection is being published by the Kent Archæological Society, which has also engraved in colours the very important

Saxon remains found at Sarre and at Lullingstone. Some of these discoveries will probably be noticed in a future volume of the *Collectanea Antiqua*. Mr. Jenkins's discovery of Saxon architecture in Lyminge church is noticed in the present volume. It is likely that further discoveries may be made. The columns in the desecrated church of Reculver, which were engraved in *The Antiquities of Richborough, Reculver, and Lymne*, from a drawing by Mr. Gandy, R.A., were considered to have been destroyed. Recently they have been discovered by Mr. Shephard of Canterbury, solely in consequence of his acquaintance with the engravings in that volume. It now remains to be seen how far the columns themselves sustain my opinions founded upon the drawing. The excavations at Wroxeter, instituted and conducted by Mr. Wright, it is to be hoped will be assiduously prosecuted. The enterprise is worthy every encouragement; but the sums contributed are as yet quite inadequate to the progress of an undertaking so difficult and expensive. The government, with obstinate pertinacity, affords money to every project that is disconnected with our national antiquities. While our splendid tessellated pavements are allowed to decay, those of remote countries are brought, regardless of cost, to the national museum. The villas of Bignor, Bramdean, Woodchester, North Leigh, etc., are far more important, preserved *in situ*, than detached fragments of pavements imported from foreign countries; they are truly of historical and artistic value, and an enlightened and patriotic government should recognize and secure them as public property.

The Duke of Northumberland, with high and liberal hand, has caused a survey to be made of our noblest

remains of Roman mural fortifications in this country. This, together with other remains in France, will be found fully described in the present volume.

A few considerate and liberal friends, as on former occasions, have encouraged my fifth volume with substantial help, which has gone far to counterbalance those expenses which even a somewhat long list of subscribers does not fully enable me to surmount. The late Mr. W. H. Rolfe contributed fifty pounds; Mr. Joseph Mayer, twenty pounds; the late Lord Londesborough, plate xxii, and the loan of plates viii and ix; Mr. H. W. Rolfe, plates x and xi; Mr. Ll. Jewitt, plate xv; Mr. Waller, plate xxiii; and Mr. H. W. King, plate xxix. For the loan of some woodcuts I am indebted to Dr. Bruce, Mr. Bateman, and Mr. Hobler.

ERRATA.

- Page 40, line 12, for "Barcinone" read "Barcino."
 " 40, " 25, for "Trophemus" read "Trophimus."
 " 46, " 2 in note, for "Pyrgos" read "Pyrgi."
 " 57, " 17, for "Porta Salara" read "Porta Salaria."
 " 71, " 8, for "Trastavere" read "Trastevere."
 " 93, " 1, for "1461" read "1641."
 " 93, " 7, for "horizontally" read "vertically."
 " 251, " 3, for "Dart's" read "Nash's."

NOTES OF A JOURNEY THROUGH THE
SOUTH OF FRANCE TO ROME IN
THE AUTUMN OF 1856.

By F. W. FAIRHOLT.

PLATES I TO VII.

Rome, December 20th, 1856.

DEAR ROACH SMITH,—According to the promise I made when I took my leave of you in London, that I would jot down the impressions which a first visit to Italy made upon my mind, I now proceed to give the results of a tour the most important in its associations to myself, and the pleasures of which could only have been enhanced by your society when examining the finest Roman remains in France and Italy.

I am old enough to remember distinctly the almost insuperable delays of a journey from London to Paris, when it occupied one day to get to Dover, another to cross the channel, and then thirty hours continuous travel by diligence through the dreary roads of Picardy before the French capital was reached. Now, thanks to steam and rail, I left London-bridge Station at one p.m., and was walking on the platform of the Paris Station at half-past twelve the same night. This was on the 23rd of October, 1856, the weather warm and bland, and the sea as calm as a lake.

Lord Londesborough, by whose invitation I went to Paris, to accompany himself and family to Rome, where they intended to pass the winter, gave me a warm welcome, and showed me a few fine medieval antiquities he had bought on his road. Among them was the silver reliquary I have since engraved in the *Miscellanea Graphica*; a very curious German statuette of a saint, enriched with goldsmiths' work and jewels; and an ivory *memento mori* of large size, with some curious characteristic figures round its base. In the afternoon we visited the *Musée d'Artillerie*, where I was amazed at the enormous quantity of fine armour. Often as I had been to Paris, this was my first visit there. I never saw a collection with so many curious suits. It is not so extensive as that in our Tower of London, and is about equal in quantity to the Meyrick collection; but it surpasses both in rare and singular specimens, particularly German suits, which are quite unique in quaintness of character, many imitating the puffed and slashed dresses of the era of Maximilian I. Thence we went to the cathedral of Notre Dame, which has recently been painted and gilt internally; it is, however, so tawdry and common in style, that it has lost thereby all its venerable character. In the treasury of this cathedral we were shown some expensive church plate; but all modern: the first great revolution occasioned the loss of old examples, which were then recklessly broken up or melted. They possess here a vast quantity of valuable dresses, all fabricated since the advent of the first Napoleon, and used for coronations, marriages, and baptisms. The needlework of all is marvellous for its taste and beauty; it is, in fact, an art *sui generis*. Here also they preserve mementoes of the bishop of Paris, who was accidentally shot at the barricades erected in the revolution which deprived the House of Orleans of

the throne. A cast of his face exhibits a fleshy, placid, and humane countenance. There is, however, a more terrible memento of him, consisting of the three vertebrae of his back, showing the fractures made by the shot which killed him. They are placed on a cushion under a small canopy, in a reliquary constructed in the medieval taste, but are far from agreeable to look upon.

Hence we went to the *Bibliothèque*, to see the collection of gems there. Gems indeed! which no museum can surpass. The antique jewels and cameos are most wonderful; but the cup carved from an onyx, which once belonged to the church of St. Denis, is a marvel of antique art. The gold dish from the tomb of Clovis, and the medieval jewellery, are all worthy any enthusiasm that can be rendered to their matchless art-labour.

One day only being available for Paris, the next saw us on the rail to Dijon. The country gets very beautiful as you approach this famed capital of the old dukes of Burgundy. The slopes of the hills are peculiarly favourable to the growth of fine vines. A soil that seems to possess no nourishment for vegetable life is the one upon which the vine flourishes best. A sort of dry, decomposed rock, exposed to a tropical sun, invariably produces the best fruit and the best wines. We stayed at the Hôtel de la Cloche, a very antiquated inn, which had been inhabited by the Emperor *en route* to Lyons last year, after the fearful inundations there. You ascend to the rooms from an open courtyard, up a dark twisting stair, which seemed more fit to lead to a hayloft. The rooms are all low and dark; but one or two had been made gay by gilded paper, for the especial use of his Majesty. At ten at night I rambled down the street to look at the general effect of the town. I could easily fancy, in the indistinct light, that I was in a city of the middle ages. The deep gables,

heavy architecture, or fanciful sculpture occasionally displayed on the old houses, were very quaint and effective. The gloomy old towers, deserted churches, and tortuous lanes unlit by any lamps, combined with the darkness to give a great air of romance to the scene, and I walked dreamily up one lane and down another in total silence until I was suddenly accosted by a *gendarme*, who quietly asked if I were a stranger, and, on my answering in the affirmative, backed the question by a request to see my passport. The passport I could not show him, as it was at my hotel, so away we walked there together, chatting very sociably; and after a due examination of the document, and a franc given him to drink, he walked off with many bows to join two others in plain clothes, who seem to have put my friend upon the scent. It was plain to me from this, that the police have become more vigilant in France of late.

My first visit in the morning was to the Museum. It is most appropriately placed in the old palace of the dukes of Burgundy: the building has, however, been much modernized. It contains several rooms filled with Greek and Roman antiquities, but not of a very remarkable kind. In the great hall is a most noble fireplace, beside which the famed old dukes may have often sat. It is a wide open hearth of stone, above which rises floriated gothic tracery reaching to the roof; canopied niches are on each side, of such grand proportions that they hold complete suits of armour. It occupies one entire side of the hall, and is twenty feet in width by about thirty in height. Here are also the noble tombs of *Philip-le-hardi* and *Jean-sans-peur*, both most wonderful works of art. They were executed by Claus Slater, a Dutchman, much patronized by this court, and are considered among the finest monuments of medieval sculpture. They were

both executed at the very beginning of the fifteenth century, and represent the dukes in recumbent attitudes, the sides of each tomb being carved into enriched canopies or arcades, filled with a multitude of figures of monks, in every variety of attitude, expressive of regret for the deceased princes. Nothing can exceed the extraordinary variety, truthfulness and beauty of these little figures. Beside these tombs is a model of the exquisite Sainte Chapelle, once the chief ornament of Dijon; but which was sold for building materials in 1807, having been desecrated in the great revolution. On the walls of this room are hung the portable carved altar-pieces used by the old dukes. They are Flemish works, crowded with figures; and upon one of the folding shutters is the curious figure representing St. George of England, which is celebrated for the complete example it affords of armour at a time when it assumed very peculiar forms, and of which no such perfect specimen exists elsewhere. In a glass case beside these, are preserved some of the toilet implements of the Duchess of Burgundy, as well as older relics of great interest: among them is the crozier of St. Robert, a work of the eleventh century; and the wooden cup used by St. Bernard in the era of the Crusades.

There are also in this Museum some few old paintings, and among them some peculiarly interesting portraits of the early dukes. It is this desire to make the French local museums the repositories of the relics of their own peculiar past history, that gives to each and all so much interest in the eyes of visitors. You go to see them, assured that you will find in each something which will aid you in understanding the locality in which they are placed the better for your visit. You do not find the same exclusive love for stuffed birds and beasts as among ourselves. Many a country curator in England will put him-

self to much trouble and expense in procuring specimens of natural history, and, when all is done, only have a very incomplete series ; while the antiquities of the district, which would be of the greatest possible value to the archæologist and historian, and from which alone we have to gather the early history of our forefathers, are neglected, or totally unappreciated. Englishmen are continually boasting of their love of country, but there are probably no persons in the world who show, or feel, less interest in the historic memorials of the past. In nothing is the difference between the two nations more strongly seen than in this leading idea for the construction of museums : thus while all French museums are primarily established for the proper exposition of the monuments of the country and the people, the English museums, including the great national establishment in London, devote their best energies to those of any other country rather than their own. Our pride of country is all concentrated in the time present : the time past, which has helped to make us what we are, is ungratefully consigned to oblivion ; and it is too frequently a thankless labour which the historic student devotes to its elimination.

This town is full of relics of its past greatness. Many of its houses are richly carved in stone, and the elaboration of design exhibited upon some of them is indicative at once of the wealth and taste of their originators. The Notre Dame has still upon its roof the old clock, noted by Froissart as one of the most remarkable productions of his day. It was brought by Duke Philip-le-hardi from his rebellious city of Ghent in 1382, and was made by a Flemish mathematician named Jaques Marques, hence the term “ Jacquemars,” popularly applied by the *Dijonnais* to the figures which strike the hour on the bell : they are, however, not the originals ; but have evidently been

renovated at the early part of the seventeenth century, inasmuch as they wear the well-defined costume of that period, and the male figure smokes a pipe ! The church of St. Michael is remarkable for the elaboration and beauty of its details, which are early and fine examples of the *Renaissance*, more purely Italian than it appears on our buildings, and possessing features which may safely allow it to be considered of "the Burgundian style." The church of St. Benigne has a singular wooden spire, twisted like the famous English example at Chesterfield. It is of very graceful proportions, and enjoys much celebrity in the district. There are many fine old churches in this town desecrated into markets, warehouses, and stables ; one, near St. Benigne, used as a granary, struck me by the Rembrandt-like effect of the interior ; it was crammed with corn, and a strong stream of sun-light breaking through the crannies of the roof dimly disclosed the threshers who were busy on the floor at their labours.

The mid-day train carried us to Lyons, which we reached at half-past seven p.m., in a fog that would not have discredited London.

The museum at Lyons is a noble building, well filled. It is a valuable historic record of the past greatness of the town from the days of the Romans. One of its most interesting relics consists of the bronze tablets, on which are inscribed the speech made by Claudius when Censor, in the Roman Senate (A.D. 48), moving that the men of Lyons should be admitted to the rights of Roman citizenship. Claudius was born at Lyons ; and this important relic was discovered in 1528 on the heights of St. Sebastian. In the cases which surround the walls are numerous antiquities of the Roman era, and a few good bronzes : the centre of the room is occupied by a fine mosaic floor, discovered at Ainay in 1800, representing a chariot race in

the circus, all the details of the building being given with curious truthfulness. There are other fine pavements also in these rooms discovered in or near the city. M. Comarmond, the keeper, showed me in his private room fragments of a bronze statue found in the Saone. It is executed in a very grand style of art, and must have been at least twenty feet in height. The arcades all round the court-yard of the building are filled with Roman statues and inscriptions, proving the greatness and grandeur of this city in the Roman era. I was particularly struck with the curiosity of one stone sarcophagus (marked 350 in the collection). It is forty-five inches broad and thirty-six



high, and is of the kind used for the deposit of glass vessels in cremation. It has a sunken panel in the centre filled with sculptured figures of the Deæ Matres; beneath is inscribed MATR AVG PHLEGN MED.* There is another stone (marked 51) in the same collection, which once formed the front of a similar sarcophagus, having the same group and the same inscription. The most curious

* I may refer to vol. ii of the *Collectanea* for a paper on the Deæ Matres, with illustrative engravings.

peculiarity of this sarcophagus is yet to be noted, and this consists in the insertion of small *unquentaria* of terra cotta in the front and sides; they are imbedded to half their depth in cement, in small spaces cut to their shape in the stone, and which fits them with great exactitude.

The second day in Lyons I occupied in visiting the heights of Fourvières, passing through some old streets chiefly inhabited by weavers. The summit commands a wonderful view in clear weather, bounded by Mont Blanc, nearly one hundred miles off. Of course this is guide-book knowledge, for the mist hung over the whole country so completely as to shut out all view beyond about three miles around the spot, and that not very distinctly seen. On these heights was the palace of the Roman emperors, and here both Claudius and Caligula were born. The old cathedral at the base has some fine sculptures upon its façade, though frightfully injured by the Huguenots. I noted an external bracket, with a charming group of a knight and lady (fourteenth century), remarkable for the sweetness of its feeling and the beauty of its execution, particularly in the draperies. There are several curious bible scenes, in a series of panels on each recess of the doors, along with others which exhibit scenes of everyday life, and are of great interest to the student of manners and customs. There is ball and buckler play, knights armed by ladies, and many whimsical realizations of the wonderful monsters described in the *Bestiarium*, a work which had great charms in the middle ages. Beside the cathedral, in a conventual building, is still to be traced a very curious and early cornice, supported on corbels very like Byzantine work.

But of all things in Lyons the most interesting to me is the old church of Ainay, once a suburb, now a part of the city. Its exterior is most rich in Byzantine details, having

been built before A.D. 937. The cupola within is supported by four columns of granite, formed by cutting in half the two pillars which formerly stood on each side of the famous altar erected by the men of Lyons to the Emperor Augustus at the confluence of the Rhone and Saone. This church is more Italian-looking than any I have seen before in France in its internal decoration, while the exterior, with its irregularity of design, and small cupolas on the roof, reminds one of the conventional representations of churches in old Greek pictures. In the sacristy are the remains of the apse of a very old chapel, having a mosaic floor ; this was erected over the dungeons where the early Christians, Pothinus and Blandina, are said to have been immured previous to their martyrdom (A.D. 177). A few steps lead down into a small vaulted chapel, the walls of which have been recently elaborately painted and gilt with emblematic figures and ornament. On each side is a cell, made in the thickness of the wall, and not more than five feet in length by three in width, and perhaps four in height : there is neither light, air, nor space to move in these horrible stone cages, in which the inmate cannot properly lie down or sit up. Each is entered by a small aperture about three feet square, which is closed by a massive iron grating. There is no better authenticated legend than that of the martyrs once immured in these cells. Pothinus was the Christian bishop of Lyons, and was ninety years of age when he was thrust into this horrid hole ; he died after two days of confinement. But the female, Blandina, was cruelly tormented, and then cast to the beasts in the amphitheatre.

“ Butchered to make a Roman holiday ! ”

The next day, being unexpectedly detained on our route, I took the opportunity of going by rail to Vienne,

a lonely old town on the banks of the Rhône, about seventeen miles from Lyons. It is one of the most ancient in France, and is mentioned by Cæsar, Tacitus, and Martial, the last of whom calls it "*pulchra Vienna*," and is said to have been a flourishing community of traders before Lyons was founded. It was afterwards the cradle of western Christianity, and is every way remarkable in history. It is now a lonely, dirty, neglected place. In the midst of the town, and near the cathedral of St. Maurice, is a small square temple, constructed by the Romans in honour of Augustus. In the front of the temple is a series of nail-marks which indicate the position and form of the bronze letters once affixed there by the original builders: a patient antiquary, M. Schneider, has studied these marks, and believes they indicate the dedication of the temple to Augustus and Livia:* it was afterwards converted into a



church in the middle ages, the columns being filled in with masonry, cut down rudely to the level of the

* The temple is in the Corinthian style; the pillars are thirty-five feet in height and three feet in diameter.

walls, and Gothic windows inserted. It will be best understood by the appended sketch, which exhibits the progress made in the restorations and repairs which were going on while I was there, and brought to light some peculiarities of the building, showing its great similarity to the more renowned *Maison Carrée* at Nismes. One of the old Gothic windows was also uncovered between the columns, exhibiting the style of architecture adopted at the era when the Pagan temple did duty as a Christian church. This building was recently used as the museum; but the objects in it were inaccessible to visitors at this period, as they were under safeguard at the *Mairie* during the excavation and restoration of this place.

At the upper part of the town, in the quaint old *Place du Pilon*, a noble arch and vault lead into a small space which was once occupied by the forum.* The arch is very grand in style, supported on fluted pilasters of marble; but the basement is buried deep in the earth. The most important relic and the grandest of



* It is, however, right to state, that some antiquaries believe the whole to be *thermæ*.

all is the Roman obelisk, called *l'Aiguille*, which is situated on the low land near the river, in the midst of vineyards, about half a mile beyond the town. It is seventy-six feet in height, and rests on a base composed of four arches with pillars at each angle; it is of excellent masonry, but the pillars are clumsy in their proportions; it is evidently a work of the later Roman era, probably about the time of Honorius. The stones are fastened by iron clamps, and the appearance of the monument has been much injured by chipping the stones to get at this metal, a custom which appears to have been very prevalent among the barbaric tribes who succeeded to the Romans. There is no trace whatever of an inscription. With the exception of the loss of a few stones from the summit and the wanton injuries already noted, this monument is in a very perfect state, and its general appearance is very striking from whatever point of view it is observed.*

Returned by rail to Lyons, and in the evening amused myself by going the round of the places of popular amusement of the cheaper kind, all of which were crammed to repletion. There were many *cafés*, where men and women, mounted on small stages, sang songs; and some few of the better sort were fitted like a theatre with pit and gallery, set out with tables at which refreshments of all kinds were to be had. No charge was made at the doors for admission, but after certain portions of the perform-

* This monument was once popularly known as "the tomb of Pilate," in the same way his name is now attached to the more modern castle of the town, which is called "Pilate's Prison"; both designations arise out of the narrative of Eusebius, who says that the Jewish ruler was banished to Vienne after he had returned to Rome from Judea.

ances were over, persons were expected to give fresh orders for liqueurs, etc., or leave their seats. A notification to that effect was appended to the drop scene of the theatre ; any of the seats once deserted were rapidly filled by new comers, and generally from twenty to fifty persons were waiting at the doors for the finish of each act. These little plays are generally constructed for two or three performers only, and reminded me very forcibly of the interludes of the ancient stage, being equally barren of incident and of the slightest possible construction. Refreshments at these places are, of course, a little dearer than elsewhere ; but as the charge covers all expenses of singers, actors, musicians, house-rent, etc., the wonder is the moderation of the charge. There was a great deal of taste displayed in the fitting up of many of these places. One was very elegantly enwreathed with artificial flowers till it formed a perfect bower ; the gas lamps seemed suspended by similar wreaths ; another had the singers' stage constructed like a grotto, with rockwork and plants, amid which the vocalists were seated. The audience seemed all to be of the labouring classes, and enjoyed themselves thoroughly with the simple drinks and light cakes provided for them. It was pleasant to see the sociality and good temper of these poor hardworking people : I was better pleased with them than with the performances, which had so little merit, that one wondered how so much enjoyment could be felt in seeing them as was evinced by the spectators. Had the theatre been open this night, I should certainly have gone to see "Paradise Lost," if only for the curiosity of noting the costumes of our first parents in the Garden of Eden, which formed the scene of the first three acts. I was also somewhat startled by the title of a sentimental melo-drama in five acts, announced at another theatre. It was called "La Grâce de

Dieu," and I could not help fancying the peculiar effect that would be produced in London if such a play were announced in plain English in the bills of the Adelphi.

The journey to Nismes was performed next day by rail in five hours. It is a very pleasant railway by the banks of the Rhone the whole way. The day was sunshiny, and hot as it is (or rather as it ought to be) with us in July, and this was the 29th of October. At Montelimart is a savage old castle, that looks the worthy scene of any medieval atrocity; it is a gloomy fortress, solidly built of stone, with only a few loophole windows in the upper rooms; it is as if its builder had thought with Macbeth,

"Our castle's strength can laugh a siege to scorn."

On nearing Orange, the enormous mass of masonry which formed the *scena* of the Roman theatre came in sight—I imagined it to be a great fortress or palatial building. It towers above the puny town so nobly, that it at once impresses the spectator with the most vivid idea of the grandeur of conception and the power of execution bestowed by the old Romans on their public works. The view across the plain opposite the town, with the noble peak of *Mont Ventoux* and the lower Alps beyond, is very fine indeed. It is said to be almost identical with the scenery of Greece near Mount Pentilicus. The vegetation here is quite different to other parts of France. The country is rocky and arid: vines and olives abound; there is, however, no verdure or large trees, and the whole district seems baked dry in the sun. At Avignon, the palace of the popes is the great feature of the town, which is still surrounded by medieval fortifications, and seems to be a delightful place for an antiquarian sojourn. The train, however, flits rapidly by and Tarascon is reached, where a very noble old castle is still pre-

served and used as a prison, in which the troubadour-king René of Anjou held his feastings in the days of Froissart, and on one occasion appeared in the habit of a shepherd amid his merry masquing courtiers.

Arrived at Nismes about three p.m., and walked about the town till five. It is a remarkably clean and cheerful place, with a boulevard all round it and many good shops. The interior of the town thus encircled, is a dense mass of narrow tortuous lanes, quite like a medieval city crammed within its fortifications. In front of the cathedral is a sculptured frieze of very early work, representing scenes from the book of Genesis. It appears to have been executed in the ninth or tenth century. On the esplanade is a charming modern fountain by Pradier, one of the best in France; it represents Nismes as a turreted female genius, at whose feet sit four tributary river gods and goddesses. Near it is the glorious amphitheatre; it is amazingly perfect, and is occasionally used for exhibitions of horse-riding at the present day. By a very little study the most minute peculiarities of its construction can be made out. It has suffered less than any similar relic, and strikes with astonishment by its state of preservation. The large flag-stones, which form a sort of wall to the arena, are standing, and upon some of the seats are still inscribed the number and quality of the persons to whom they were apportioned. This theatre is larger than that at Verona, and is capable of holding seventeen thousand persons. There are thirty rows of seats, and some of the stone slabs used in their construction are twelve feet in length and two in width. Stones still more enormous are used to roof the arcades of the building. Above this upper row of arcades, which surround the entire structure, you can still see many specimens of the hollow brackets, or consoles, through which the masts

were inserted to support the *velaria*, when the sun became oppressive to the spectators within. The mast rested on the lower cornice, and the wall was also grooved to hold it more firmly, as will be well understood by the engraving here given of one of the best preserved examples. A short distance from the amphitheatre, in the midst of a small square opposite the modern theatre, stands the most celebrated antique building in France, the *Maison Carrée* (as the little Corinthian temple is popularly called), which, consecrated in the reign of Augustus, has served the purposes



of a public building up to the present time. It is now the museum and picture gallery, containing much of local interest in antiquities; and a picture by Delaroche, with which all Englishmen are familiar, "Cromwell looking on the body of Charles I," a remarkable work, but most probably representing an event that never happened. All round the enclosure are many sculptured stones, collected in the neighbourhood; and among them a very well-executed figure of a winged Priapus guided by a female genius, a relic of a worship which gave celebrity to the city of Nemausus in the Roman era. Following the line of the Boulevard you reach a ruined Roman gate, with an inscription to the honour of Augustus; it consists of a double arch, with two smaller side arches for the convenience of foot-travellers. The inscription above is per-

fect (all but a few letters) and interesting, and is as follows :—

IMP' CÆSAR' DIVI' F' AVGVSTVS' COS' XI' TRIBV' POTEST' VIII
PORTAS' ET' MVROS' COL' DAT.

A single arch of Roman work, originally forming another of the gates, is on the opposite side of the town; it is known as the *Porte de France*, and is in a line with the *Via Domitia*. It is surmounted by an attic, decorated with four square pilasters, and was originally flanked by round towers.

The grand mass of ruin called “La Tourmagne”, induced me to ascend the hill above the town for an inspection. It is an enormous mass of brickwork; but its object is not very clear, unless it formed one of the towers of defence for the town below.* It rises from an octangular base, but the upper part looks like a series of segments of circles, and is altogether difficult to describe or understand. The interior is hollow and conical like a kiln. The view from this site is very grand and extensive, and you may trace the Rhone nearly to its junction with the Mediterranean. Descending the hill by a shady walk which leads to the public gardens, you reach at its base the ruined building known as “the temple of Diana.” It is a graceful fragment, once evidently enriched with the best sculpture and marbles the devotion of the people could obtain, and still evincing the taste and fancy of its builders. A clear stream of water bursts from the rock beside it, forming a bath, which the Romans used;† the

* The present name is derived from *Turris magna*, “the great tower.”

† Ausonius mentions the fountains here, which appear to have been highly valued by the Roman inhabitants of this opulent city of *Nemausus*, which owned twenty-four smaller tributary villages beneath its sway.

semi-circular steps which lead into it still exist, and are the work of that people ; other portions of their labours, in the formation of channels and bathing-places, are distinguishable in the ornamental waters which are conducted over these gardens, and were laid out as we now see them by Louis XIV into a series of straight walks and canals, which, though somewhat formal, are very stately, and in some parts beautiful ; but by this arrangement all the antique features of the place have been confused or lost.

The rail hence to Marseilles passes the neglected-looking town of Arles, and so over a very singular tract of land termed the *Crau*, consisting of a desert tract of pebble and shingle imbedded in sand ; but the mass of small stones so deep and dense that no vegetation can thrive upon it. It was well known to the ancients, who have made it the scene of the combat between Hercules and the Ligurians, and accounted for this large quantity of stones by assuring us that Jupiter aided his son in the battle by showering them down, after Hercules had exhausted his arrows. One cannot help feeling how confidently a pious Roman might have defended the truth of the legend by an appeal to this convincing state of the land ; nor can we also help feeling that many a saintly legend rests on proof not nearly so satisfactory, or so well capable of ocular demonstration. We now emerge from the high land, and get a peep at the blue sea near the town of Salon ; having on the hill above us the old castle of the celebrated astrologer Nostradamus. He died here in 1566, and is buried in the old church. It is just the wild and solitary spot that seems fitted for the residence of so strange a student, and the grim old castle looks sufficiently mystic in its savage gloom. The aspect of the sea is extremely beautiful from this point ; the deep blue

fades into varied tints of green as it nears the yellow sands ; and the rows of palm-trees that fringe the bay give a new and tropical character to the scene. That it is equal to the East in its temperature, may be proved by the free growth in the open air of plants and shrubs which we never see in England out of hothouses. I caught also near Marseilles a living specimen of the Chinese insect "the praying mantis", which was employed in catching flies in its hooked claws, as they dashed past us on the wing. The neighbourhood of Marseilles is singularly beautiful ; the country houses of the wealthy merchant-men, in the midst of lovely gardens, look toward the sea ; and the whole district has a beauty of vegetation, and a picturesque disposition, which cannot fail to charm. Marseilles is imposing in the distance ; but not so agreeable when examined : in spite of much solicitude on the part of the inhabitants to make it pleasant by long avenues of trees, it is a confined and disagreeable locality ; while the bad drainage, and the fearful putridity of the water in the harbour, make it nearly impossible for a stranger to walk in some parts of the town.

I had four days in Marseilles, an abundance of time to see all that is to be seen, and which might by some travellers be seen in one day. It was a saint's day when we reached it, and all the shops were rigorously shut, much more so than on a Sunday. All the inhabitants seemed to have turned into the streets, and the noise and dust were excessive. In the upper part of the town a grand religious festival was taking place, amid the booming of cannon at the elevation of the host. The streets were strewn with herbs and hung with flowers, and the houses decorated with flags and hangings. I noticed several persons in the long white robes of penitents, with conical caps, and coverings hanging over the face exhibiting the

eyes only through two openings in front. In the lower part of the town the motley assemblage of persons which the shipping traffic has brought to this port from Africa, Greece, Turkey, and the entire shores of the Mediterranean, gave the scene a sort of Vauxhall-masquerade look as they moved among the trees. At one corner of the square a female mountebank, dressed in the first style of Parisian fashion, had mounted her phaeton, with a pierrot and drummer behind her, and was descanting on the virtues of her nostrums, in a torrent of eloquence only interrupted by some sufferers from tooth-ache, who ascended her carriage and placed their heads between her knees, as she stood on the seat behind them and relieved them of their refractory molars.

In the principal square is a statue to the memory of the good Bishop Belzunce, who heroically remained to succour the inhabitants of the city during the fearful pestilence of 1720, when upwards of forty thousand persons perished. It is impossible to walk about the town without feeling, that the great pestilences which have depopulated Marseilles, seem to be only lying in wait to burst out at any moment. There is no tide to cleanse the bay, and the drainage of the town from the time of the Romans lies festering in the sun. The town is fully exposed to an extreme heat, which seems to whiten the red tiles of the houses.

The *Jardin Napoléon*, on the hill above the bay, commands a magnificent view of the town and a fine prospect to seaward. But the aspect is that of a scorched country; the houses like burned clay; the rocky coast as if formed of calcined stone, which had split irregularly by the action of fire; dry, treeless, and savage is the character of the coast. There is a fine drive called "the Prado", which reaches from the foot of this hill to the bay oppo-

site the Quarantine Island, on the other side of the harbour. It is a continued alley of trees for two miles; on each side are the *bastides* or summer-houses of the Marseillais. Tropical trees grow freely here, and a gigantic reed grass, reminding one of pictures of sugar plantations.

The regularity with which our course towards Rome had been pursued now received a sudden check. It was produced by a letter, announcing the impossibility of securing the palazzo in which Lord Londesborough and his household were to be located in the winter. This threw out all our arrangements; but after some thought, Lord Londesborough decided on going to Cannes and personally inspecting a house which had been offered him as a purchase. On the 4th of November we left Marseilles in a baking sun, up a mountainous road, more dusty than ever I saw a road before; the wheels sunk in it halfway to the axles, and its appearance was almost like plaster of Paris. The leaves of the trees were whitened by its deposit. By noon we reached the high land, among plenty of verdure, and the views were frequently delightful. Brignolles is a busy-looking country town with a very Italian look, the streets extremely narrow, the houses high, with small windows, and deficient of all architectural taste or decoration. Le Luc is more picturesque, and Vidauban is well situated; but the most interesting town on the route is that usually chosen as the resting place for the night—Fréjus. It is a small neglected place, in which the people seem to be living among ruins of the Roman era. Outside the walls are considerable remains of the *Forum Julii*, as it was called. There is also the remains of a circus; and one of the gates of the town wall is of very peculiar construction, the walls forming a segment of a circle towards the gate, as if intended to give the town-guards the advantage of annoying an advancing enemy.

The cut gives a plan of this portion of the walls.



A represents the principal gate, with a smaller entry on each side of it for foot-passengers. B B denote the situation of the towers, which protect the angle where the flat and circular walls meet. Very near this is a well entirely built of Roman tile; and continuing round the walls to the other side of the town, we come in sight of a noble arch, constructed of stone with layers of tile between, and popularly known here as *La Porte dorée*. The engraving represents this noble fragment, which looks toward the sea, and is believed to have been the water-gate of the city. It now stands in an olive garden. In construction it is most massive. The stones are neatly squared, and the binding courses of tiles have equal symmetry; but they are in deeper layers than we see them in Roman works in England, and vary from three to six layers of tile in the various courses. In the upper part of the wall we observe the same square



holes, so constantly seen in our British examples, and which builders term "put-log holes"; they received the posts which held the scaffolds of the workman employed on the walls. The arch is formed of very large stones, banded round by a single row of flat tiles. Opposite this arch, withinside the town, is the fragment of a wall, having the foundations of arcades in its surface. In juxtaposition with this are many more fragments of Roman work, which exist in profusion in and around the town, rendering it worthy of more attention than has yet been bestowed upon it by antiquaries.

In the days of Rome's greatness this town was an important seaport; and here Augustus harboured the three hundred galleys he had obtained from Antony at Actium; it is now, however, filled with sand, and the sea is distant fully a mile and a half from the town. Many good antiquities have been found here; but there is no local museum. Lord Londesborough purchased a good antefix, which has



upon its front a female head, carefully modeled and finished by hand; it exhibits more of the pure feeling of Roman art as practised in Italy, than we see in antiques of the same era further north, where patronage and taste would naturally ebb.* Outside Fréjus, on the road to

Cannes, is a noble series of arches, fragments of a grand

* His lordship has since presented this to Mr. Roach Smith, as a memorial of friendly remembrance in travel.

aqueduct, which conducted water for the use of the town from the hills above. Its course has been traced for more than twenty-four miles up the valley of the Ciagne. The channel by which the water was conveyed to the town can be clearly seen. The engraving will convey an idea



of the grandeur of this work ; it was sketched about half a mile from Fréjus, on the roadside. The sloping blocks which now support the piers are not antique, but have been added in modern time to preserve all that remains of the antique work. It is gratifying to notice this loving care for national antiquities in France, which can extend itself as far as this lonely and now unimportant town, and occupy itself in the apparently thankless task of preserving masses of ruined stone ; fortunately, however, the French nation have less of the utilitarian spirit than we possess, and consequently less desire for “clearing” the ground. Many may cavil at considering this feeling “fortunate” for France. But a great nation should not be entirely governed by the trade-spirit alone ; and the absorbing love of it, which closes the heart and mind of

many persons in England, is rather to be deplored than encouraged. A wealthy ignorance can never be an object for gratulation, either individually or nationally.

The country a short distance beyond this becomes very beautiful. The entire vegetation is unlike what we see in England. The cork tree, umbrella pine, cypress, and ever-green oak, are mingled with the olive, arbutus, cactus, and aloe, while here and there the palm waves its graceful branches. It is impossible to imagine a more lovely country. The passes of the mountain range nearer Cannes, known as *Les Esterels*, furnish views of the noblest kind ; they are covered with verdure, and the valleys are luxuriant in their growth ; the tints of the sunlight on the porphyry rocks (whence the ancients obtained their marbles) are very beautiful. As you approach the sea, Cannes comes in view : it is a small town, built in a half circle round the bay, having a quadruple row of trees in front of the houses, used as a public promenade. On one side of the bay, the height called Mont Chevalier is crowned by a very ancient castle and church. This is the only antiquarian feature in the town ; but the ascent from the lower part is very curious : it is a long street of stairs, crossed here and there by roads to the other streets on different levels up the mountain side, and crowned by the towers above. The view from the bay embraces the islands of St. Margu rite and St. Honorat, at about two miles and a half distance. The former is remarkable as the prison of the far-famed " Man with the Iron Mask."

This celebrated state-prisoner, once supposed to have been the elder brother of Louis XIV, and rightful heir to the French throne ; or some other important individual, according to the varied conjectures of such as wished to penetrate the carefully-kept secret ; has been satisfactorily proved by Lord Dover to have been Hercules Anthony

Matthioli, the favourite minister of Ferdinand Charles, the fourth Duke of Mantua. He had promised to aid in selling the principality to the French king ; but failing in his promise, he was secretly entrapped by Louis, in May 1679, and immured in the fortress of St. Margu rite in 1687, where he remained eleven years. In the autumn of 1698 he was taken to the Bastille, where he died on the 19th of November, 1703. He was 24 years strictly confined, but lived to the age of sixty-three. These facts have been elicited from the books taken from the Bastille when it was destroyed in the great French Revolution, and would probably never have been made public but for that event. It further appears that the mask he always wore was of black *velvet*, not iron ; and he was so closely concealed, and strictly watched, because Louis had no shadow of right thus to entrap, and cruelly confine, the free subject of another state, who committed no crime but that of refusing to betray it.

Obtaining a boat, bearing the classic name of Pericles, we crossed to the fortress, and obtained permission of the governor to go over the prisons. The internal buildings are all comparatively modern ; the old prisons are a range of five cells built in a row on the scarp of the rock, and remain in their original state. That in which the world-renowned prisoner was located for so many dreary years is a large vaulted room, with a very high ceiling, and one large window looking over the sea toward the bay of Cannes. The wall is about 14 feet thick, and there are three rows of iron grates in the arched window formed in this wall, and a double folding glazed window inside ; a small fire-place is beside it, above which are some shelves. These are the only features to break the monotony of the blank walls. In comparison with much of this kind that I have seen at home and abroad, this did not strike

me as a gloomy or inconvenient prison. It is a very large airy hall, and the view from the window is cheerful. I would not say ought to lessen the indignant sense of cruelty and injustice all should feel who read the story of the man thus dishonourably entrapped: I but speak of the comparative state of this place with such frightful cells as we still see in the old German towns of Ratisbon, or Nuremberg, or the horrid prisons of Venice, constructions that seem to justify the scorn and contempt of a Byron for human nature, thus perverted into fiendishness.

The entire fortress was at the time of our visit occupied by prisoners of war, consisting of two Bedouin chiefs and about seventy of their followers. I was much struck by the noble bearing of the principal men, who possessed a native dignity that commanded respect. Another striking thing was the total apathy or want of curiosity among them all. They scarcely condescended to bestow a look as we passed, or to take the slightest notice of our presence even when we walked through the bed-rooms, where they lazily reclined smoking or chatting. Many of the lower class were seated in their picturesque dresses on the sunny side of the walls, with their chins resting on their knees, and their ample *burnous* wrapped all round them. Others were huddled in a close ring upon the ground playing some simple game, which consisted in placing small pebbles in a series of pits made in a circle. Others were employed to cook, and fetch water, and the whole island was allowed them to range in.

On the adjoining island of St. Honorat stand an old castle and a church. They seem to be the work of the eleventh or twelfth century, and are said to have been used by the Christians and Turks, as each got the mastery. There is a curious legend told of the division of these islands, which were originally one, and inhabited by the

saints whose names they bear. It reports that St. Honorat was attacked by scruples of conscience as to the propriety of being alone on the island with a female saint as companion; and that in consequence of his prayers, the sea flowed between them. St. Margu rite was in despair, and, strong in her own virtue, hit on an expedient to procure herself the society of the less trustful St. Honorat. She knew his weakness for strawberries, and exacted a promise that he should visit her, as usual, when they were in season. So reasonable a request could not be refused, and the lady took such great care to select her plants, and tend them, that the fruit were ripening at all seasons: St. Honorat could not resist the miracle, and the daily visits were resumed as heretofore.

On arriving again at the boat, we found that the sailors had been busily employed in fishing during our absence. They had caught among the rest a huge polypus, which measured half-a-yard across from the tips of its arms, which twisted about horribly; this they were about to take home as a great delicacy: they cut it into fibres, which somewhat resemble cod sounds. Another dainty was procured by the boat-hook from the rocks; this was the echini, which creep about in great numbers by the aid of their spines: they clear the shell of the spines with a knife, then crack the shell all round, turning out the body of the creature, and retaining the lower half, upon which are deposited four ridges of spawn, which is eaten raw, swept off the shell by a piece of bread. I was urged to taste this delicacy, and did so; but I could not help observing that the bread was the best part of it.

We rode across the country next day to Nice. The views all along the high ground are singularly beautiful. Near Cannes, the ground is entirely employed in the cultivation of scented plants for the use of the perfume

manufactures of Grasse (about four miles beyond it), and it is impossible to imagine a more exquisite scene. The double row of mountains that rise above this favoured district, and form a barrier to the north wind, sufficiently explain the geographical reason for its continued blandness. The entire road to Antibes is charming, and the town itself very picturesque, and apparently strongly fortified.

The gardens by the roadside are all fenced with wild aloes, which make a very strong quickset hedge. Beyond this, the river Var forms the boundary of Provence and Savoy, and passing it we are in Sardinia. It is a broad, shallow stream, with little water at present, but bears evidence of being most boisterous in winter, when it flows down from the mountains carrying great boulders in its way. It is possible in all these river-beds to trace the sudden destruction they occasionally produce after storms in the high lands; but they generally, in summer, look so shallow and insignificant, as they trickle in the midst of a dry plain of stones, that the stranger at first looks on them with a sort of contempt: this is checked, however, somewhat speedily when he regards the broken bridges and twisted trees which mark their winter power.

Nice is a remarkably pretty place, consisting of a large number of showy hotels and lodging-houses. It is more like an English watering-place than any I ever saw on the continent; the streets are well paved and clean, the houses in good order, excellent shops, and the whole plan equal to, and very like Brighton. There is a lovely look-out to sea, and a grand range of mountains behind the town, which is replete with every comfort and convenience. But to my mind it is too English, and too formal; and opposed to that ease and freedom which should be the great charm of sea-side relaxation.

Lord Londesborough having in the kindest manner ar-

ranged that I should not be disappointed in my journey to Rome,—himself and family being now located in the house he had purchased at Cannes,—I took my leave for the journey *solus*. I had received so much unaffected kindness from them all, that it was with very mixed feelings I left Cannes by the night boat for Marseilles, to pursue what was to me the most important journey I had ever made. A melancholy I could not repress pervaded me as I stood alone on deck, and saw the sun sink and the shores of Cannes recede. In the night the wind arose, and by the morning it became a hurricane. It was also bitterly cold and unpleasant. It blew from the north-east, and is known in the district as the Mistral. It was not very easy to face it at the street corners, and it lashed the sea into fury in the course of the day; I could not have believed the quiet bay at Marseilles could have been so readily transformed into surge. The steamers were quite hidden by spray, above which the rigging and funnel only could be seen as the boats rocked and laboured on their way. The next morning it was worse, and as I understood that these storms were continuous for a few days and then subsided, I determined to wait the exhaustion of the present one; and as I had also intended to see Arles, Orange, and Avignon, on my return, I shifted my arrangements and went at once to the last of these cities by the railroad.

There are few towns more striking in general aspect, or more curious in detail when examined by the traveller, than Avignon. The old papal palace is a most dungeon-like residence; an enormous mass of stone, founded on a rock, producing a wonderful effect by its magnitude and simplicity. The tower called the *Glacière* shoots up from the rock very grandly: it was here Rienzi was imprisoned. There is a narrow passage leading to this dungeon tower,

with the wall of rock cut away for its foundation on one side, and the equally solid tower wall on the other ; in this confined space, during the first French Revolution, more than sixty unfortunates, suspected of harbouring royalist sentiments, were shot down by grape from cannon brought to the narrow gate which leads from the courtyard. Others were dragged from their prisons, half-killed, and then dashed down the dark recesses of the tower : their blood is still seen in long black streaks upon the walls. The whole building is calculated to give one bad ideas of the "good old times": the savage severity it evinces throughout, even in the dining halls, which are more like vaulted dungeons, tells of danger and fear. In one of these banqueting rooms the pope's legate, Pierre de Lude, caused, in 1441, some of the principal nobles of Avignon to be blown up with gunpowder, at a feast to which he had invited them. They had offended him mortally by revenging themselves on his nephew by assassination, he having previously provoked them by his libertinage. This nephew had probably the same intimate relationship as the nephews of the pope had with him at this dark period of history. In a chapel near are preserved some frescos attributed to Giotto. They possess much purity of design, but have suffered from age. Adjoining this is the torture chamber of the inquisition ; and in another part of the building the *Oubliettes*, as the horrible dungeons are termed, where living men were immured by a refinement of cruelty. The whole place is now used as a barrack.

On the summit of the rock, beside this building, is the cathedral, remarkable for a very ancient porch, which some antiquaries have considered the Roman porch of a temple, adapted to this use by a later builder ; if so, it is of the latest Roman era, and has been cut and fitted to its

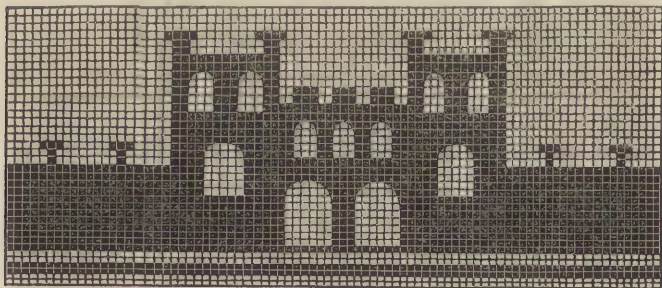
present purpose: it is quite possible to be such a work, adapted to the church from some of the ruined buildings which may have existed in this immediate neighbourhood; but it is equally likely to be a work of the Merovingian period, in imitation of the classic style. The interior of the church is of interest, and the first object which attracts attention is the chair of the popes, placed on the right of the choir; it is constructed of white marble, and sculptured with figures of the lion of St. Mark and the winged bull of St. Luke, both being characteristic works of the fourteenth century, but possessing the earlier features of Christian art. The entire chapel is Italian in style, and has the sombre hue, "the dim religious light", so cherished and cared for by medieval architects. A very ancient altar is in a small chapel nearly opposite this; it consists of a slab of marble, the surface indented so that a raised border is all round it, and prevents the sacred utensils from accidental falls; it is supported by five foliated pillars, one of which is of porphyry and is placed in the centre. They typify the five wounds of the Saviour. In another chapel is the tomb of Pope John XXII (1334), a very beautiful monument, in the style we term "perpendicular", but which has greatly suffered from the attacks of iconoclasts. A less ambitious tomb in the wall of the side chapel is erected over the body of Benedict XII (obit April 25, 1342); it is a remarkable early instance of the triple crown assumed by the popes, and which here takes the form of a high rounded cap, encircled by three rows of turrets, a trefoil ornament above all.



Leaving the cathedral, and passing the gates of the galace, merely glancing at the striking façade of the old papal mint opposite, with its very bold carving, admirably masking the otherwise blank surface of the upper floor, I pursued my way to the Museum, down a narrow lane, partially cut in the rock on which the palace is founded. In this confined space, when the eye is cast upward, a most impressive notion is obtained of the almost savage strength given to this home of the chief Christian pontiff of the middle ages. If well garrisoned and provided, it may as safely be considered impregnable, before firearms were used, as any fortress then existent. The lanes in this old town have all the labyrinthine confusion characteristic of their original construction in days of insecurity, when town walls were essential protections, and eagerly coveted for the security of all men. Turning down one of these lanes, we reach a small open space, in which stands the church of St. Pierre: the façade is a very elegant example of the florid style of the *renaissance* period; and the wooden doors are remarkable for the elegance and beauty of their sculpture: the scene of the Annunciation, on one, is remarkable for its grace and tenderness; and there is a delicacy in the carving which has been wonderfully preserved, exposed as it is to the open air and the chances of injury from passers-by. It speaks volumes for the taste of the people that it has been so long preserved; in England such a thing could not be yet ventured on. The interior of the church is not remarkable, except for a stone pulpit, elaborately sculptured and filled with figures of saints: its style reminded me of the fine works of this kind I have seen in the old cities of Southern Germany, where it was probably executed. My guide carried me on through a series of winding lanes until the Rue Calade was reached, and the Museum before me.

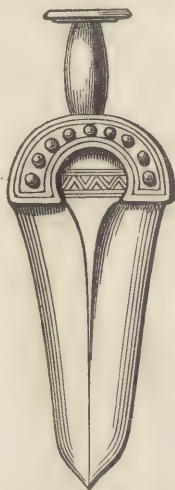
The Museum is located in an old château, and the quiet little garden beside it devoted to the recreation of the town ; on one of the walls is a monument to the memory of Calvet, who founded this museum in his native city. It is pleasant to see this constant and proper honour paid by the French nation to the men who have done any public service for the good of their fellow men. In almost every town of France you see a loving desire to commemorate the persons who have achieved a name in science, art, or literature ; or done some act of good to the place. You know and feel that an act of public spirit is recognized in the country ; but where can we show anything like this in England ? What foreigner would imagine we ever had a great man, when we award public statues only to statesmen and warriors, and they frequently not the best of their class ? We need feel no surprise at the general impression of our mental inferiority as regards the higher arts of life, held by many continental people, when we agree to consign to oblivion Shakespeare, Newton, and Bacon ; and exhibit to public gaze Lord George Bentinck, or infinite multiplications of Sir Robert Peel !!

The lower floor of the Museum is occupied by sculp-



ture of the Roman era, exhumed in this fertile neighbourhood. Nearly opposite the door is a very curious fragment of the border of a large floor, in black and white *tesseræ*,

representing the gate and walls of a town, and of which I here give an engraving. It is especially valuable for the clearness of its details; and was found at Orange, about seven miles north of Avignon. In an adjoining room are some very large monuments found at Vaison (fifteen miles to the north-east of Orange), one representing a Mithraic sacrifice, another a chariot and horses; all are exceedingly florid in style, and, though very picturesque, are of a debased art, and evidently works of the period of *decadence* in Roman art. Some fine glass is preserved in another room; it has been obtained from small stone sarcophagi, in which it has been closed securely, and there is one of these stone chests kept here in its integrity with all the glass vessels, lamps, etc., in their positions as when first found.*



The upper rooms are filled with many smaller Roman antiques, chiefly obtained in the excavations made at Vaison from 1838 to 1840. Among them is a fine head of a standard, upon which the Roman eagle is perched. They have also some fine Samian pottery, and some curious examples of the moulds used in its manufacture. I noticed in one corner of the case a very fine Gaulish dagger in bronze, of which I here give a wood-cut; it is in the finest possible preservation; the handle and blade are of bronze, the ornament consist-

* Similar sepulchral remains have been discovered in England, and are recorded in the present work: see, for instance, pl. xlv, vol. i, representing the interesting discovery at Avisford, in Sussex.

ing of a few studs, chevrons, and incised lines which are carried round the edge of the blade. It is about one foot in length.

Other rooms are devoted to coins and medals ; and pictures, of which there is a good collection. Among the modern works Horace Vernet's "Mazeppa" is the most remarkable. The three Vernets are well represented here ; the eldest was a native of Avignon, and a large collection of his original sketches for his famous pictures of sea-ports are hung round one room : another instance of the honours paid by cities in France to their great men.

Descending the stair, I was struck by a life-sized figure of a barbaric soldier, found at Montdragon in 1834. The head and the right hand are want-

ing ; but the cut exhibits its best peculiarities. The lower part of the body is covered by a loose tunic, and a very ample mantle is thrown from the right shoulder over the breast, and hangs over the left arm, descending behind the shield, and covering a small portion of its upper part. It is deeply fringed, as if with small bunches of coloured wools. The right arm of the figure is encircled by a heavy armlet ; and a sword is passed through the belt on that side, having a handle very similar to that of the dagger engraved above. The large shield



is curious for its size, and the careful way in which the details are represented, the ridge down the centre, the swelling boss for the insertion of the hand, and the metal

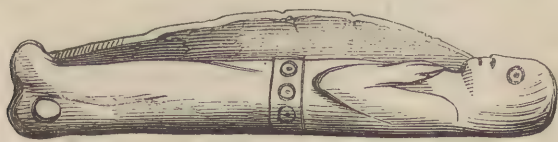
plate covering it for additional strength and riveted with eight nails, which probably secured the handle beneath. The shield would then appear to be wood, and is identical with those represented in Roman coins and monuments as trophies obtained in the wars with the barbaric tribes of ancient Gaul and Germany. This figure probably originally decorated a triumphal arch.

Leaving the museum I followed the line of the old walls, which are remarkably curious and perfect examples of medieval fortifications. They were chiefly constructed by Pope Clement VI, who reigned here from 1342 to 1352. Turning up a lane full of water wheels and dyers' and tanners' warehouses and workshops, I came to the ruins of the church of the Cordeliers, destroyed in the great revolution, now consisting of a tower and a few walls, but celebrated as the place where rested the body of Laura de Sade—Petrarch's Laura.

My next day was devoted to Villeneuve-les-Avignon, the town on the opposite side of the Rhone: it is an ancient place on the borders of Languedoc, and was considered an important border-fortress by the French kings, who strengthened it to confront and keep in check the papal power arrayed opposite. You cross the Rhone to it by a suspension bridge; but beyond this is still the ancient stone tower that formed the tête-du-pont of the ancient bridge of St. Benezet, a very picturesque fragment of which exists on the Avignon side of the stream, consisting of three arches and an ancient chapel built on one pier. It was built by Philippe le Bel. A very noble castle crowns the rock beyond this, which recalls Froissart to mind, and so completely realizes the scenes of assault he describes, that imagination readily peoples its walls with soldiers, as we see them in the charming old pictures which illustrate some copies of his noble history.

In returning over the bridge I felt the full effects of the bitter north-east wind, which now blew with such fury as to almost justify the assertion that "it would carry a man off his horse": this wind is known as the *Mistral*, or *vent de Bise*. It is almost impossible to face it: it is exceedingly drying, and fills the air with a dusky yellow haze. It was dreaded by the ancients, and fully justifies Madame de Sévigné's description of it, as ruled by "devils unchained".

A day devoted to sauntering about the town and neighbourhood passed pleasantly, in spite of this bitter wind; and the next I was on my road to Arles, certainly the dirtiest and most interesting place I ever saw in France. It is a dense collection of filthy streets, circling and crossing in all directions, and defying comprehension. The little square known as the Place du Forum was crammed with people, as the cathedral service had just concluded, and at the Hôtel du Nord I got such accommodation as one might obtain in a public house near Smithfield. An *antiquaire*, or curiosity-dealer, near, had some fine glass for sale; but he had the conscience to demand sixty and eighty *napoleons* for cinerary urns with covers, and similar prices for coins and minor antiques. He had two curious knives in bone handles, which were cut into representa-

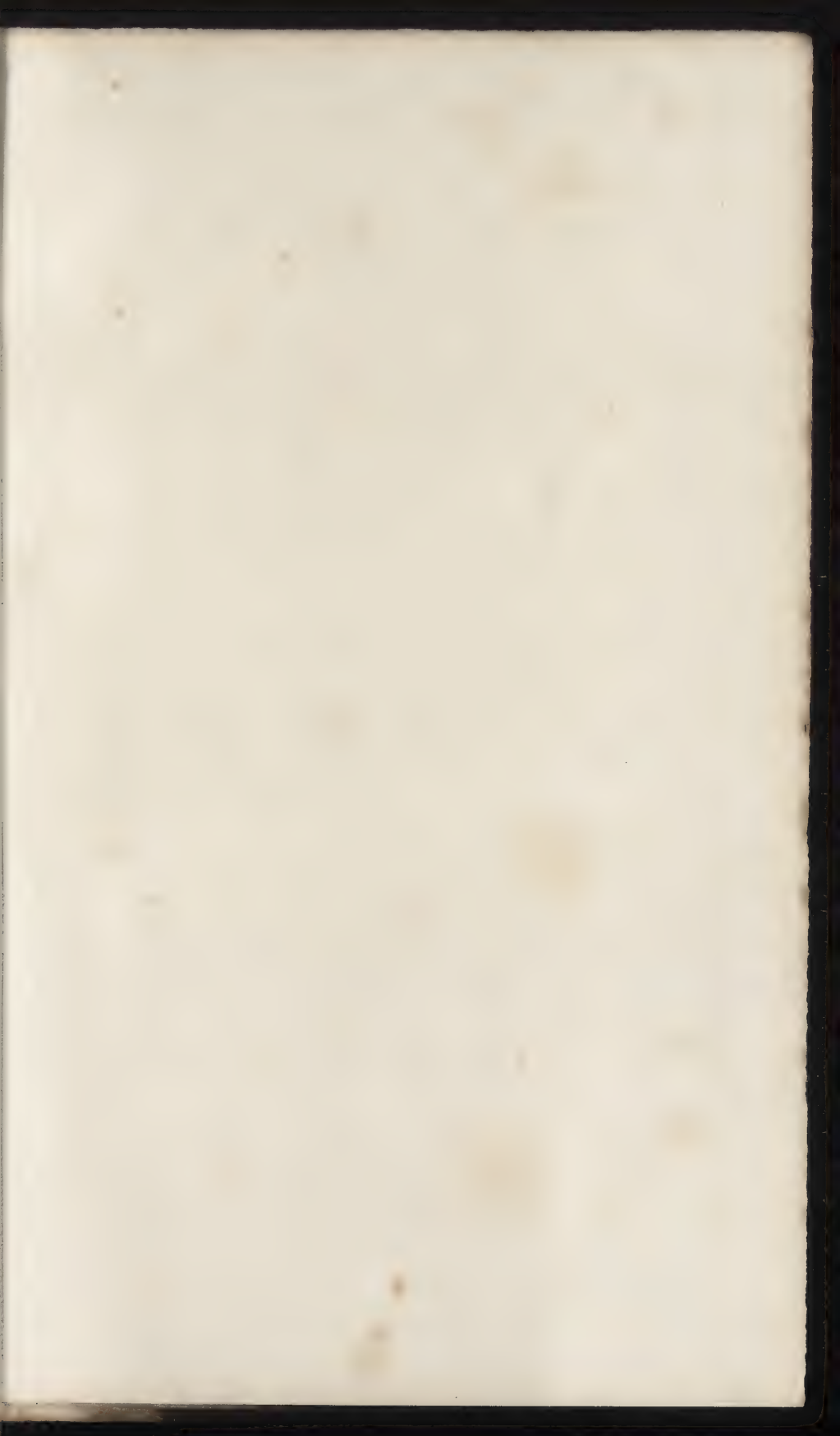


tions of a hare and hounds;* and of a human figure. Of the latter I give this engraving, on a scale one half the size

* One similar, found at Reculver, is engraved in Mr. Roach Smith's "Antiquities of Richborough and Reculver."

of the original. The circular ornament is indented, and very characteristic of early bone decoration, of which numerous instances might be cited. The shank of the bone has been converted into the foot of the figure. These and other of his antiques were chiefly obtained in this city and its immediate neighbourhood.

Arles, the Roman *Arelate*, and chief city of Gallia Narbonensis, "the Rome of Gaul", as the poet Ausonius terms it, was exceedingly wealthy as a trading town in the classic era, and was connected by great roads with Vienna (Vienne) and Lugdunum (Lyons); with Forum Julii (Fréjus) and Barcinone (Barcelona in Spain): Cæsar built his ships here for the siege of Massilia (Marseilles), and it continued an important town during the entire rule of the Romans. It was much improved by Constantine, who added a new town on the opposite bank of the river to the old one. It abounds with Roman ruins; and one meets the eye of the traveller as soon as he reaches its centre, in the Place du Forum, for in front of one of the houses are imbedded two pillars and a portion of the tympanum of a temple of the Corinthian order. In the square adjoining (the *Place Royale*) is an obelisk, formed of a single block of grey granite, by some supposed to have been the *spina* of a circus; it was found in the Rhone, and placed here in 1676. The cathedral of St. Trophemus in this place is remarkable for the elaborate beauty of its porch, a work of the twelfth century, covered with sculpture and enriched by statuary. Inside are two early Christian sarcophagi, remarkable for their delineation of scripture history in Roman taste; one represents the passage of the Israelites through the Red Sea. The museum, on the other side of the square, is rich in similar sculpture upon sarcophagi, found at Aliscamps, close to this town, as well as a multitude of minor articles from the same prolific source.



PL. I.



THEATRE AT ARLES.

Passing toward the outer wall of the town, we come upon the ruins of the theatre (plate 1). Over the gates are the remains of some very fine sculptured decorations, consisting of cupids, griffins, wreaths of flowers, etc.: others may be seen in the Museum; and the famous statue now in the Louvre, and known as "the Venus of Arles", was found within its precincts, once adorned with many equally fine works. The magnificent columns which still decorate the scena, and the costly character of the marbles which once walled it, attest its original beauty. The seats of marble are supported on cuneiform arches, arranged in succession around the orchestra. The entrances are perfect, some of the steps remaining, as well as the foundation of the stage and altar in its front.

The amphitheatre is close beside this. It is not so well preserved as that at Nîmes, but was capable of holding a greater number of spectators: it is calculated that twenty-five thousand persons might be seated within it, and its largest diameter is four hundred and sixty-six feet. It, however, furnishes some minor details wanting in that at Nîmes. Thus the parapet surrounding the arena is still faced with large upright marble slabs, rising a few inches above the spectator's feet; the perfect preservation of these portions may be attributed to the fact of the whole interior having been densely covered with houses until within the last thirty years, forming a sort of little town secured within the walls as if in a fortress. To the latter purpose was the whole of this building devoted after the decay of the Roman power, and two square towers still surmount it, traditionally said to have been built by the Saracens when they possessed the city, or by Charles Martel, who expelled them A.D. 739. One of the windows in the tower facing the south is here

engraved, as an important architectural feature by which the date and style may be ascertained. It is worthy of



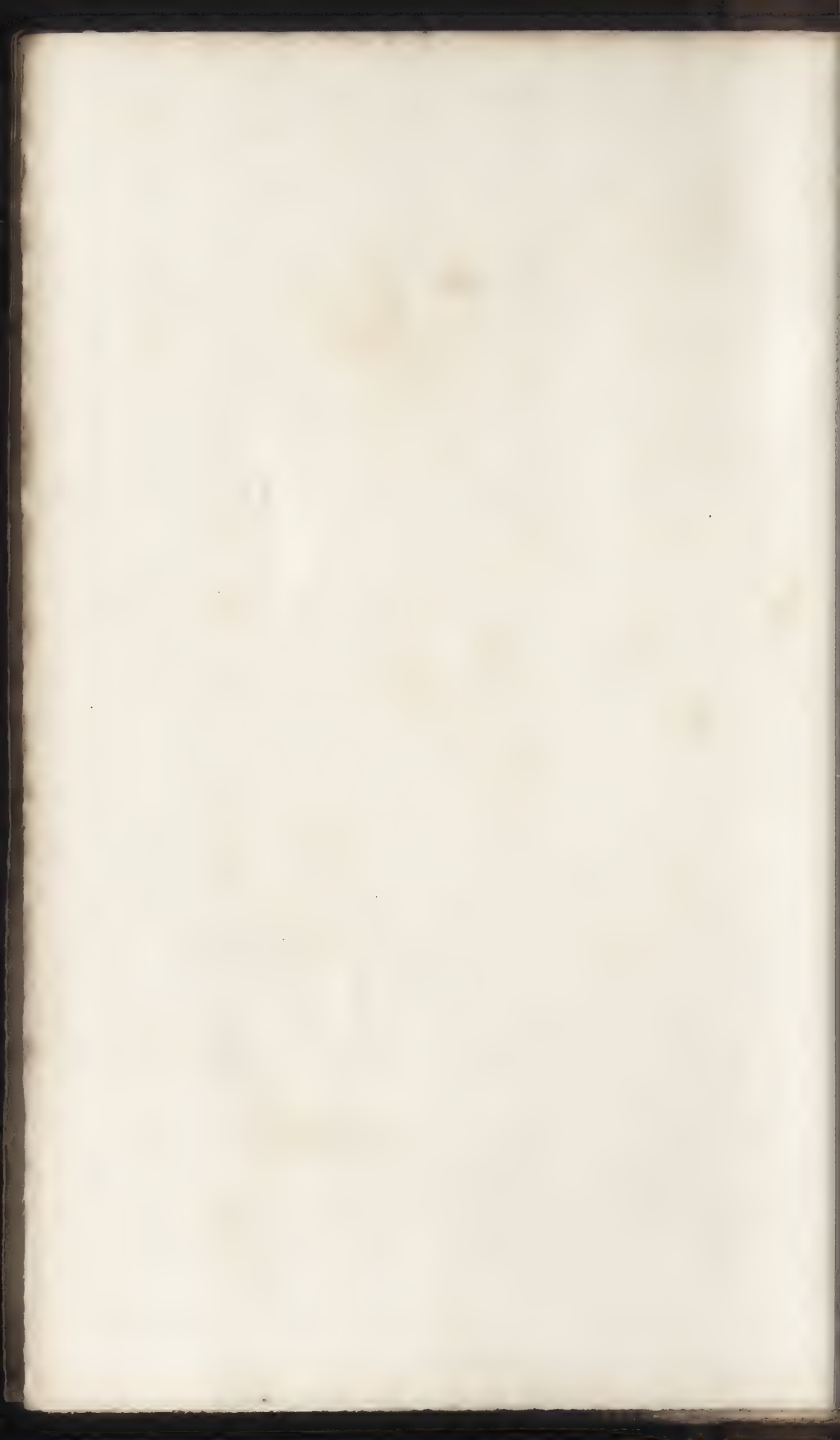
remark, that the key ornament over the window is precisely like that on the pedestals of the figures in front of the church of St. Trophimus, already alluded to.

An important fragment of the old city walls may be seen on this side the town, going at a right angle from the theatre to the river. I am not aware that the existence of Roman work has been hitherto noted here, and I refer to my sketch (plate II) for its representation. It will be perceived that the rock crops out here, and walls of mediæval masonry connect themselves with two grand semi-circular towers, the basements of which are evidently Roman of the finest work, and unlike in character to the upper portions, which have been restored upon the fragments of the older work. These towers have been originally built of large squared blocks of stone, without mortar: toward the ground these blocks are of gigantic proportion and project considerably, a graceful ogee torus binding the wall and the foundation.

Opposite these walls the ground descends, and a pathway leads to the famed cemetery of Eliscamps; a term



WALLS OF ARLES.



very slightly altered from the *Elisii Campus* of the Romans. It was a famed necropolis, to which the dead were brought from afar, and no spot of ground has done more to enrich museums than this, which abounds with Roman funereal antiquities. The bone hair-pin here engraved was



found here: it is interesting for the cruciform summit, decorated with the same sort of indented circles already noted on the knife handle. It is a work of the later days of Roman rule, after the general adoption of Christianity. The cemetery was afterwards used by the early Christians, and only desecrated in the fearful days of the great French revolution. In spite of the numbers of sarcophagi that have been carried hence, hundreds still remain;



and for nearly a mile, as the visitor walks from Arles

to the old church, he passes between rows of Roman tombs lying three and four deep on each side of him. It is a singular sight for a stranger unprepared for it, and I sketched the scene midway, to convey an impression of its interesting character to the antiquary. Of course the best tombs have been carried to the museums; a few of those that remain have sculptured inscriptions; some bear the insignia of the profession of the dead they contained, as in the two instances here given, where the carpenter's



adze and the mason's plumb and line appear: but the larger number have the Christian monogram only, as we see it on the *labarum* in the coins of Constantine and others of the Lower Empire.

The wind slacking, I prepared to start for Marseilles; and the day following was employed in securing a passage in the direct boat to Civita Vecchia, getting passports in order, etc. I was strongly advised to go in a Neapolitan boat, in preference to a French one, a proceeding I should as strongly advise others not to follow. The French are always polite, at least; but I found all in this vessel neglectful and extortionate, using every means to obtain an advantage over the traveller, and totally regardless of his comfort when it was most needed. Nothing can be said too strong in advising travellers to eschew Neapolitan boats and take to French ones. Even if the French were as extortionate (which they are not), they are kind and attentive amid the disagreeableness of a sea voyage; and this is of infinite service to the unlucky voyager.

The journey over sea was dull enough, but quiet until we reached the coast of Corsica, when there was a strong

ground swell, which made most passengers ill : it increased in the night, but subsided as we reached the port of Civita Vecchia. We entered it about eight a.m., and were two hours in the harbour before we could get permission to land : as the refreshments were included in an expensive general fare, and ceased when a port was entered, no breakfast of any kind was prepared, and we were all nearly famished. On landing we were beset by porters, each one seizing a single parcel, to make each traveller's luggage spread in fees over a greater number of persons : then it was necessary to go to one end of the town for the visa of the passport, and to the other for the British Consul : then luggage had to be examined, sealed, and paid for ; and lastly, a place to be secured in the diligence to Rome. It is the custom to send on all the passengers by midday, and provide as many conveyances as may be needed ; and there were enough on this occasion to fill three diligences. At last I got a cup of coffee at five minutes to twelve, and took my seat on the top of the conveyance at twelve, when it started.

I was interested on seeing the first milestone marked *Via Aurelia*.* It seemed very classic. The route follows the sea margin for many miles, and the greenness of the

* This very old Roman road retained many fragments of its original paving in large irregular blocks until 1821, when the whole was renovated. The line of the road is strictly kept till within three miles of Rome. It led from that city to Pisæ in Etruria, and thence across the coast of Liguria to the base of the Maritime Alps, skirting the sea and following the coast-line of ancient Etruria. Cicero names it as the general highway to Cisalpine Gaul. It is believed to take its name from some magistrate of the name of Aurelian, but the period of its construction is unknown. According to the Itinerary of Antonine, the following stations occur between this and Rome ; their

country, to the very edge of the deep blue waters of the Mediterranean, was extremely refreshing to the eye after the dry and dusty south of France. There are some old castles on the way, but the road is monotonous. Some peasants were employed in a very primitive style of ploughing; the plough consisting of a rough tree, with a branch for a tiller at a right angle, and they stood upon the tree holding by this branch to keep the plough firm and the furrow deep enough. It reminded me of early Roman bronzes and sculpture devoted to such scenes. The extreme blandness of the day was succeeded by a very cold evening; the conductor offered me an inside place, which I gladly took, but soon had to jump out as we ascended the hills at Castel Guido, and help to push the diligence out of a rut; the horses had quarrelled, and twisted the carriage on one side of a precipitous hollow, down which we all must have gone into the hill stream beside it, had not the wheel cut deeply in the ground and become imbedded there. After this, small mishaps were continually occurring to the wretched harness, consisting of old knotted rope, and produced continual delays and reknottings of the rotten strings; still we jogged slowly on, until we heard the sound produced by passing between high walls. I looked out, and distinguished in the darkness a large dome at a short distance above them: we soon turned in at a gate and stopped. I shall not very readily forget my sensations when the gentleman beside me answered my question as to its name by briefly replying, "La Porte de Rome". At last one great wish

modern names are given in brackets:—Centum Cellæ (Civita Vecchia); Castrum Novum (Torri di Chiaruccia); Pyrgos (Santa Severa); Ad Turres (Monterone); Lorium (Castel-Guido); Roma.

of my life was fulfilled, and I had reached "the eternal city" in safety. The gate was the *Porta Cavalleggeri*, and we heard the fountains of St. Peter's, and soon passed the noble colonnade in front of it. But I think I was most struck with the enormous mass of the castle of St. Angelo. It looked very grand and solemn in the darkness, and even more gigantic than by day. Crossing the bridge, we soon struck off into narrow streets of high houses, and reached the office where the diligence stopped: after more fuss and extortion there, I got at last safely to what was to be my home—the *Hotel de Russie*, in the *Piazza del Popolo*. The diligence had absolutely occupied ten hours to travel the forty-seven miles from Civita Vecchia!

On rising next day and looking from the windows of my room, I was pleased to see the garden of the hotel laid out in walks and parterres up a hill side, upon a series of sloping terraces, decorated with busts and statues, very much in the style adopted by the ancients. A semicircular colonnade formed the portico in front, and upon it was inscribed:—

HIC · UBI · TRISTE · SOLVM · ET · RARVS · FVIT · INCOLA · VULGVS
NVNC · DOMVS · AMPLA · LACVS · PORTICVS · VMBRA · QVIES.

The garden was bounded by some very noble terraces, with large cypresses and pines, and I found on inquiring that this was a portion of the public gardens on the Pincian Hill. After breakfast I started on my exploration, determined that my first visit should be to the castle of St. Angelo, which had impressed me with its grandeur last night. In walking along I could not resist the feeling of disappointment which crept over me, and which destroyed all my previous conceptions of Rome. It is, however, often thus with travellers. The notions formed of a place from books often turn out completely wrong, or, at least, greatly different on personal inspection. The

streets looked too clean and new, nor did I meet with a vestige of antiquity until I came to the castle. By day or night, in spite of all decay or change, this carries nobility in its aspect, and is a great memorial of a great man. The Tiber is a most unpoetic stream; it is a thick yellow mud, flowing rapidly, without transparency, so that it affords no reflection to its banks or even to the bridges that span it. I passed over Hadrian's bridge, and on to St. Peter's: the colonnade, fountains, and obelisk are worthy of all admiration; but I cannot admire the façade, which at once struck me as heavy and ungraceful. The old bronze door, made by Pope Eugenius IV (1431-9), is an admirable work of art, full of curious details: the scenes representing the martyrdom of SS. Peter and Paul, as well as events in the career of the Pope, are characterized by much earnestness of design, and curious minutiae of costume. On entering the building, its vastness and the costly character of its details bewilder the mind. Marbles of the rarest kinds, sculpture, mosaics, painting and gilding abound. So large is the scale of everything here, that the eye is confused and scarcely conscious of the immensity, until some part of a statue is contrasted with the people who may be passing it. The same thing occurs throughout the entire building. It cannot be comprehended quickly.

In the various chapels are the monuments of the popes, but they are nearly all theatric in treatment; with the exception of Canova's monument to Clement XIII. Nothing can be more simple and Christian-like than the kneeling figure of the pope on the summit, particularly when contrasted with the sort of *Hildebrands* the other sculptors have indulged in, who twist about in their chairs and stretch forth their arms as if dealing the thunders of the Vatican upon an unfortunate world. The genius of Death

upon this monument is one of the most perfect efforts of modern sculpture. It is a graceful figure seated with a torch reversed; the countenance is beautiful, but tinged with melancholy; yet it is the melancholy of reflection rather than of sorrow, the pondering over mankind's inevitable doom: it is not the hopeless and hideous sorrow of broken-down mourners and weeping children, which are the usual furniture of mortuary memorials. The lions which guard the entry have never yet received adverse criticism; not so the statue of Religion, which is placed above them. It is a coarse woman in heavy drapery, and the singular contradiction here is that Death is made attractive and Religion repulsive! I am told, however, that this drapery (like a modern short gown) is not Canova's, but the Popes', who have feared to exhibit the unadorned beauties of Canova's Religion to the visitants of St. Peter's. The same squeamishness is visible in other monuments here, and the very graceful figure of Justice, on the tomb of Paul VIII, has been covered with marble drapery by Bernini. The monument to the Stuart family has also undergone the meddling pseudo-delicacy of the present Pope; two Genii, with reversed torches, stand beside the door of the sarcophagus; they are nude figures, but a pendent drapery from the shoulders of each is so arranged that no sort of indelicate idea could be conveyed. The Pope has, however, provided them with plaster tunics, from the waist to the middle of the thigh, something like a Highlander's kilt. Why—it might "puzzle the Pope" to tell. How the old Greeks and Romans would have laughed all this to scorn!

The most curious figure in the church is the old bronze statue of St. Peter, said to have been formed by St. Leo, in the seventh century, out of a statue of Jupiter. Some writers affirm that it is the very statue of Jupiter, without

change, doing duty for the Apostle! But this cannot be; the entire character of the features, the treatment of the hair and drapery, are all extremely characteristic of Leo's period, but not at all indicative of antique Roman work, of which it does not possess one feature. It occupies a dignified position on a pedestal close to the transept, beneath a silken canopy. It is the custom of the Roman people to kiss the right foot of the statue and then press the forehead upon it; and it is curious to see the effect produced on the bronze by many centuries of kissing; the toes are all worn down and rubbed away by this devotion of the faithful. A bronze work also, remarkable for its history, occupies the centre of the area beneath the dome; it is the *baldachino*, or canopy over the grave of St. Peter, and was constructed by Bernini, from the bronze which decorated the roof of the Pantheon.

In walking through the streets of Rome, the stranger will be struck by the number of priests he will meet, of every grade and kind, in every variety of costume, from the barefooted friar to the dignified cardinal. Many looked like gentlemen; but the Franciscans and Dominicans were repulsive, from the coarseness of their habit and the filthiness of their persons. Medieval legends constantly laud the piety of personal uncleanness, and dirty monks are always declared to have lived in "the odour of sanctity". I certainly avoided this odour in Rome; and in going back to medieval habits there, saw no reason to regret the loss of the "good old times" in England.

Another striking thing was the number of betting-offices everywhere open, in which gambling was made to suit the poorest person who could spare a few *baiocchi*, and in which all seemed to join.

The Corso is a noble street more than a mile in length,

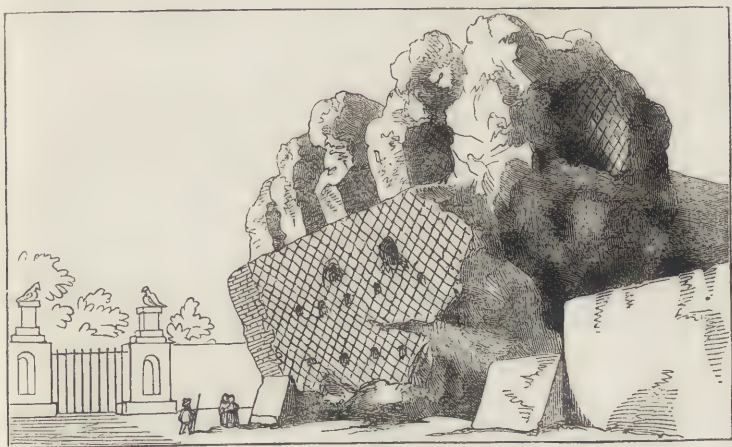
well paved and cleaned, with shops equal to those of Paris and London ; and many noble palaces, constructed by the Roman nobility of the fifteenth and sixteenth centuries. The Antonine column occupies the centre of the Piazza Colonna, about mid-way. The bassi-relievi, which run in a spiral line around it, are well known for their historic interest. In a back street near stands the Papal Custom House, the front of which is decorated with the columns and architrave of the Temple of Antoninus Pius, situated on one side of the Forum he constructed on this spot. The curious old views in Rome published by Rossi in 1653, exhibit the temple before it was converted into the Dogana, and open to a large space of ground, in the centre of which stands the column. Houses and sheds of the meanest kind then occupied the Corso, and ruined buildings stood opposite the column, where now stand some of the noblest houses in Rome.

Passing this square and proceeding down the Corso, the great mass of the Palazzo di Venezia is seen on the right, and that of Prince Torlonia on the left. It is the last grand scene on the Corso, for the street here narrows suddenly to a lane dirty enough ! Looking down the first turning to the left I caught a glimpse of Trajan's column, and at once made up to it. What a wondrous monument it is, with its exquisite historic sculpture, so vividly and truly rendered ! It is a bequest to the modern world of the most perfect picture of the Roman wars it possesses. Well may it be termed " the most beautiful historic monument in the world". The ground about it has been examined, and the foundations of the Trajan Forum laid bare, showing fragments of columns *in situ*. Passing out by the farthest corner, I got into narrow streets, which entirely did away with all my notions of the cleanness of Rome as derived from my experience of

the Corso and main streets : these were as dirty and nasty as could be. I soon arrived at the fragment of the Temple of Minerva, one of the most beautiful relics of ancient Rome, and one of the best known by models and engravings. All that remains of it are two columns, which project from a solid wall of peperino ; and support a frieze of the finest sculpture, representing females engaged in weaving, and a full length of the goddess above. It now forms the front of a wretched hovel where fruit is sold. A little above it is the fragment of a temple (sometimes called that of Nerva), consisting of three pillars, each fifty-four feet in height, a pilaster of the portico, and a portion of the cella. Close beside it is an ancient arch half buried in the wall, conjectured to have been an entrance to the Forum here. Returning, and pursuing a direct course, as I now felt sure I had come into historic quarters, I walked on until I suddenly emerged into a vast domed ruin of brick. I could not repress a thrill of surprise at this gigantic work ; stepping a few paces forward I saw I was in the midst of the Forum, with the Capitol on my right hand, the Colosseum on my left, and the ruins of the palace of the Cæsars on the hill before me. Temples, arches, and monuments here crowd on the notice, and become bewildering. The whole history of Rome seemed suddenly spread before me by the hands of the ancient Romans themselves. I do not know that I ever experienced a more sudden, strong, and confusing sensation. I walked into the Colosseum by the arch of Constantine, under the arch of Titus, and so by the Via Sacra to the Capitol, slowly wending my way to the hotel, and feeling that in one day I had seen enough to reflect on for life. I believe the world could not furnish such another day's employment for the mind as this.

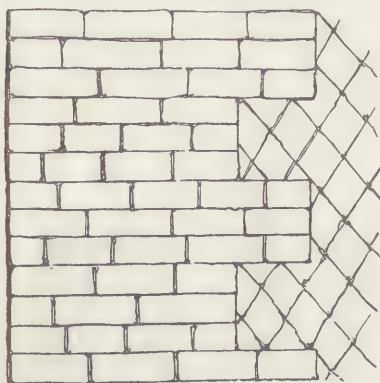
Having now in some degree comprehended the position

of the chief antiquities of the city, I felt a strong desire to follow the circuit of the ancient walls. So, starting next morning by ten a.m. from the Porta del Popolo, avoiding the river and the bit of modern wall leading to it, I turned to the right, between the gardens of the Villa Borghese and the Pincian Hill, and at a short distance



reached the most remarkable portion of this ancient defence—the *muro torto*, an enormous mass of brickwork, which has fallen forward and hangs over the roadway at least five feet. It is now partially propped at bottom where the lower bricks are decayed ; but it had thus bent outward in the days of Procopius, who says that Belisarius desired to pull it down and rebuild it, but the Romans refused to permit this, inasmuch as they believed it to be under the especial protection of St. Peter,—a superstition that appears to have taken possession also of the minds of the Goths when they attacked the city, for they never assaulted this weak point. This wall is very curious in its structure ; it is very thick, its angles consist of layers of narrow long bricks, arranged in courses of three deep

and of alternate lengths ; the entire surface of the walls is then filled in with reticulated work, which will be best



understood from the diagram here given. This is formed by small blocks of *peperino* or *tufa*, obtained from volcanic strata in the neighbourhood of Rome, each block being about three inches in diameter and six in depth ; formed of a wedge shape and

diminishing inwards, so that they became imbedded in the mortar below, but which does not appear on the surface, or between them, as they are diagonally arranged with great closeness. The wall, though thick, does not appear to have been solid : there are portions of hollow arches, built *cuneiform* above this wall, and these arches are also walled with this *opus reticulatum*, as may be seen in the upper part of our view. From this point the wall goes off at a right angle, and displays another portion, from which it has fallen away ; and here we see a double row of these *cuneiform* arcades one above the other along the entire fragment ; they were closed by an external layer of masonry, and thus formed a very thick wall, containing hollow arches in its substance ;* a portion of the core of this masonry partially closes some of the lower

* I am now inclined to consider the Roman Wall at Leicester an example of this kind of construction, denuded, as is this portion of the Wall of Rome, of one of its outer layers of masonry.

arcades, and the holes broken in the perfect face of the wall in our sketch, reveal hollow arcades below. It gave



an appearance of enormous solidity to the walls, at a less cost of labour and material. Some antiquaries consider this portion of the wall as old as the age of Aurelian. Beyond this we meet with the solid walls and square towers of the days of Honorius, who greatly enlarged its bounds, embracing very much more space than was comprised in the older circumvallation of the city. The gradual descent of the ground here toward the Tiber has induced the formation of a drain, about two feet in width immediately beside the wall, which consists of a trough, faced and edged with irregular blocks of very hard stone, imbedded in a mass of mortar, formed of sand, lime, and pounded tile, which still resists the action of the knife to disintegrate it; a series of elongated steps, at a few yards distance from each other, produce a fall of about half a foot deep, and carry the water or rain of the higher ground to the main stream. We soon meet with repairs of an ancient kind, made on the original

work when the walls were restored by order of Narses in



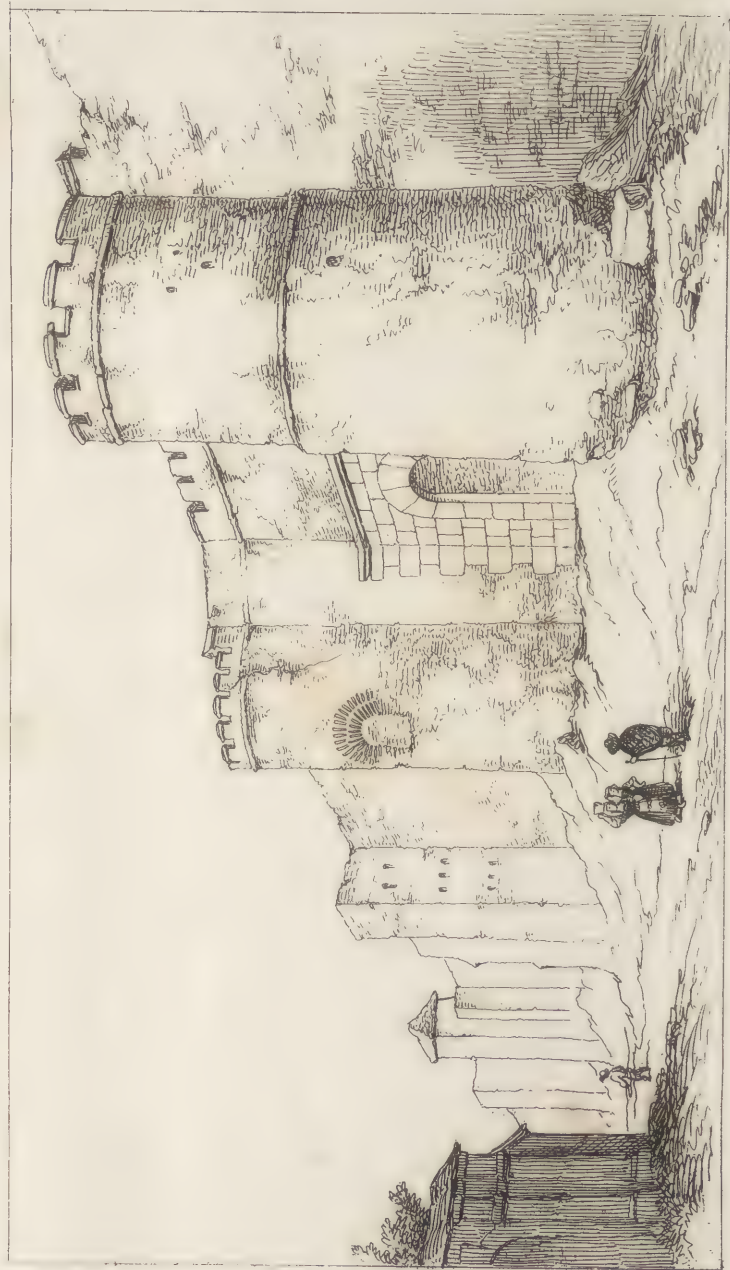
the sixth century. Our cut exhibits the chief peculiarities of the style in which these repairs were effected. It is a brick and stone mixture, but of a ruder kind

than the work of Honorius. The same use of rows of bonding tiles is attempted, but they are squarer, and therefore less capable of forming that strong foundation for layers of stone; they occur, too, only in weak single rows; the stones are also irregular in form and size, sometimes used singly, sometimes in groups, the interstices filled with brick, and a considerable quantity of inferior mortar is used for all. It is the barbaric imitation of good masonry, as indicative as is the page of the historian of the *decadence* of Rome.* The *Porta Pinciana* is the first gate we reach after this, and that is now closed. The gate itself is arched and faced with stone, but the upper part (above the cornice) and the round towers that flank it are built entirely of brick. The gate is mentioned by Procopius, and it is believed that the brick additions, including the towers, are the work of Belisarius, whose camp was on the Pincian Hill, to which this gate leads. Tradition points to this gate as the one at which he stood when old and blind, and begged of wayfarers, after having

* There is one peculiarity in the walls of Rome worth noting for the English antiquary, and that is the almost total absence of rows of bonding tiles in string courses between the stones, and which is so constant in Roman wall-work in England and Northern Europe. The walls of Rome are alternately either entirely of brick or stone, and tiles are very sparingly used as an intermixture with stone-work.



PL. III.



WALLS OF ROME.—GATE OF BELISARIUS.

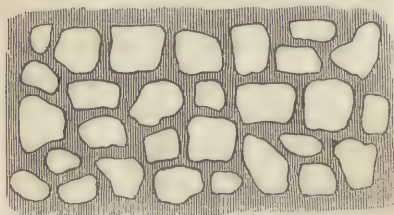
led his victorious armies frequently through its portal (plate III). An arched window (now filled up) is seen in one tower, the arch formed of a double row of tiles. Such windows occur in the older parts of the wall we have passed, but are there formed of single rows of tiles, bounded by a row at right angles, in the same manner as the stones are arranged over the great arch of the *Porte dorée* at Fréjus in our cut at p. 23. Beyond this we get to the genuine old brickwork of Honorius, very perfect throughout; very little stone being used except for the foundations, which slope from the road and are composed of large squared stone. Occasionally upon the walls we detect two or three layers of brick, alternated with one row of cubical stones; but brick seems to have been the favourite material, and with reason, as the wonderfully perfect state of the walls to the present day evinces. The *Porta Salara*, next reached, is also defended by round towers of brick: through this Alaric entered Rome. The *Porta Pia*, a little further on, was constructed by Pope Pius IV, from the designs of Michael Angelo. The older gate, the *Porta Nomentana*, is close beside it, but is now closed. Near it is a curious little window in the walls, which are entirely of brick: the arched cap above the window is also moulded in brick, with a raised border, and resembles the stone door-caps found in the stations along the Roman Wall in Northumberland.*



The Pretorian Camp here causes the walls to project considerably beyond their usual line, in

* Engravings of several are given in Dr. Bruce's descriptive volume.

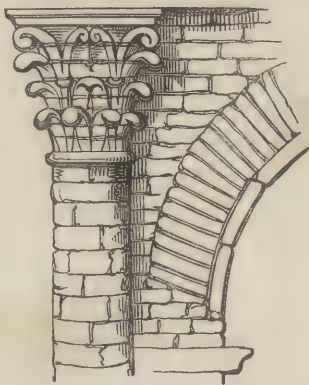
order that it might be included within them. We find the wall here occasionally strengthened by brick arches built up in its surface. We cannot fail to admire the regularity, strength, and beauty of the entire work : the mortar is still capable of resisting the pickaxe. We soon afterwards look upon the rude stonework hastily constructed by Belisarius, where the walls were decayed or weak. It is a sort of *opus incertum*, but of the roughest kind. The stones are



all irregular, thrown together in an abundance of mortar, in a way that will be best understood from our cut. The walls now continue for a long

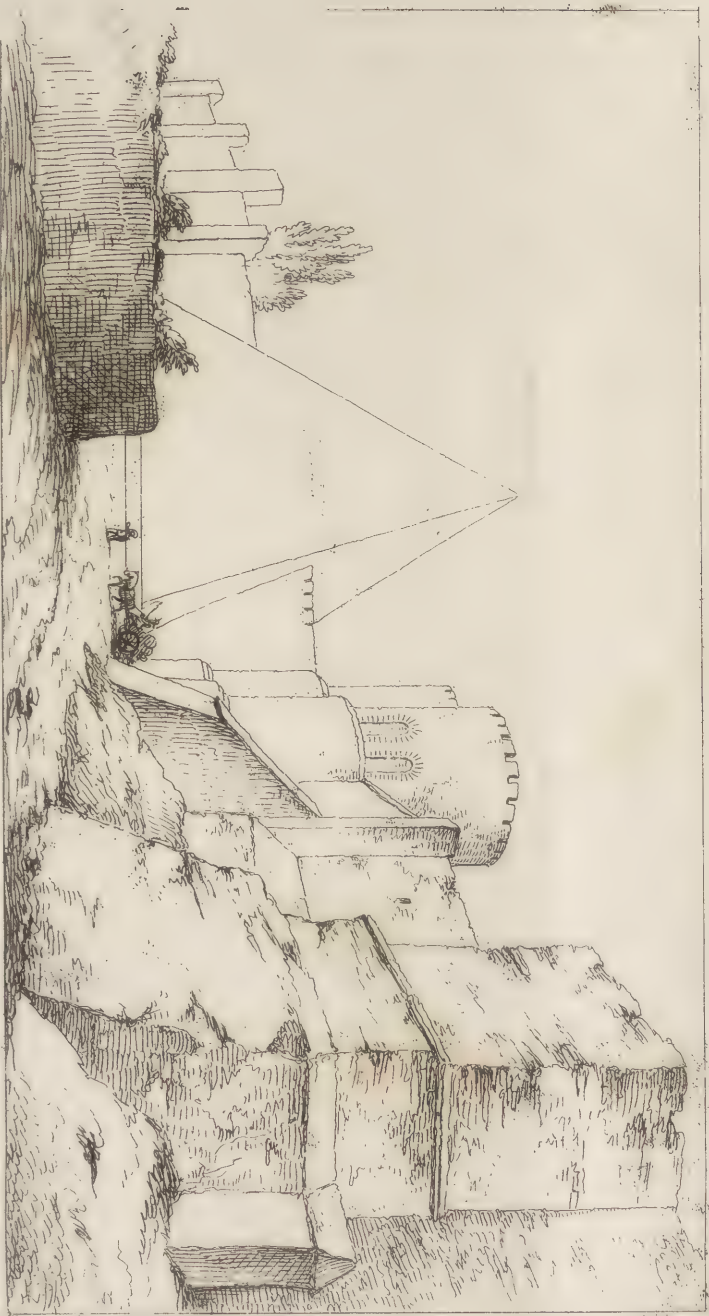
distance in a straight line, broken only by numerous square towers, until the Porta St. Lorenzo is reached : it was constructed by Honorius, A.D. 402, and then known as the Porta Tiburtina. Another half mile brings us to the Porta Maggiore, the noblest of the Roman gates remaining. It is constructed of travertine, and bears three inscriptions to record the Claudian aqueduct (which here enters the city), and the restorations by Vespasian and Titus. The channels for the water can still be distinctly seen above the arches of the gate, one of which had been closed up with massive masonry by Honorius : it has been re-opened within the last twenty years, and imbedded in the mass was discovered the very curious tomb of the baker Eurysaces,—one of the most ancient and curious monuments of Rome, and which stands quite free of the walls. This tomb, which is believed to be as ancient as the era of the Republic, is fancifully constructed in allusion to the trade of the defunct. The entire design represents a square bread basket ; a row of kneading mortars

forms the basement; then comes a division filled by mortars packed the contrary way, their mouths toward the spectator, and each filled with stone balls to represent the lump of dough within them. A sculptured frieze delineates the entire process of bread making, from the purchase of the corn to the sale of the loaf, and small round loaves are scattered as ornaments over other parts of the tomb. An inscription quaintly informs us that the baker and his lady rest "in this bread basket" (in hoc panario). Owing to the aqueduct the wall goes off at a right angle here, until we arrive at the arches used for the Aqua Felice of Sixtus V; they then make another sharp turn, and soon after include the semicircular wall of the *Amphitheatrum Castrense*. The admirers of beautiful brickwork may have great gratification in studying these fine walls; the arcades and half columns, of the Corinthian order, are all of brick: the foliations of the capitals are not constructed in one piece, but in separate layers of brick, as shown in our cut, modeled on the edge so as to fit over each other, and complete the convolutions as neatly and sharply as if they had been constructed of



stone. It is fortunate that the city walls include nearly one half of these interesting and beautiful walls, for withinside a few fragments of the core of the others only remain. In the middle of the seventeenth century, when Rossi published his curious views, there was but the fragment of this inner part; and two centuries have not passed over any Roman monument without "writing strange de-

features" on it, or utterly destroying it. The wall again pursues a straight course until we come to the modern Porta San Giovanni, close beside which is the curious old Porta Asinaria, with its brick towers: this is now closed, but is memorable as that through which Belisarius first entered Rome; and the Gothic king, Totila, surreptitiously did the same by Isaurian treachery. The walls now wind very irregularly for nearly a mile, presenting no new features for remark. Midway between the gate just named and the Porta Latina, we pass the Porta Metronis, now closed, as is the Porta Latina also, which is the scene, according to tradition, of the martyrdom of St. John, who was boiled in oil within this gate, A.D. 96. Another curve leads to the Porta San Sebastiano, a noble gate leading to the Appian way, having two round towers of fine brickwork, based on square foundations of marble believed to have been taken from tombs on the sides of this great road. Just withinside of it is the arch of Drusus, one of the simplest of these old monuments. The walls now diverge toward the Tiber, and we soon reach a series of fortifications formed under the direction of Pope Paul III for the defence of the city. The sloping walls, deep embrasures, and powerful bastion reminded me of the citadel of Antwerp. The whole was constructed by the great engineer Antonio Sangallo, who has adopted the old Roman style in the construction of his brick arches; but the whole is now in a neglected ruinous condition. The old walls join Sangallo's work, and we soon meet the most picturesque combination they have offered to the eye (plate iv). The round towers of the gate of San Paolo break the monotony of the line, and the pyramidal tomb of Caius Cestius, which is built in the centre of the wall beyond, is an entirely new feature, and the only example of such a tomb in Rome. The trees which peep



WALLS OF ROME.—GATE OF SAN PAOLO.



above the wall beside it are those of the Protestant cemetery, where the poets Shelley and Keats repose. This is the last gate on this side the Tiber; the walls wind round Monte Testaccio, a hill formed from the rubbish of the city, and are slightly traceable along the river, but only for a short distance. This is a noble conclusion to their general grandeur.*

Nothing can be more lonely than this walk round the walls of Rome: they are in general so far removed from the modern city, and enclose so much ground now covered with ruins and gardens, that few persons pass, except through the gates to the villages beyond, and I did not meet a dozen people in the whole day, and they were peasants going to their fields. I found I had walked without resting (except to sketch) nearly twelve miles, minutely examining every portion of the works as I passed them; and I now felt faint and exhausted. I was led on mile after mile by the exceeding interest of the *muris*; and could not resist following to the end. I now entered the precincts of the city by this last gate, and so toward the old church of St. Maria in Cosmedin, in the porch of which I sat down to rest. It stands on the site of the Temple of Ceres, and in this porch are many ancient sculptures, the chief being a huge circular marble figured into a face, the eyes, nostrils, and mouth being pierced. It is popularly called the *Bocca di Verità*, from the belief that no one can escape with impunity some judgment of heaven if he take a false oath, or violate a sacred

* The walls are generally about fifty feet in height; their ground-plan is exceedingly irregular; they are occasionally strengthened by numerous buttresses, and defended by nearly two hundred towers, exclusive of those at the gates; these towers are within a few yards of each other in its entire length.

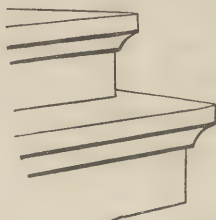
promise made with the hand placed in this mouth. The church is said to have been founded in the third century. The interior consists of a nave, with side aisles divided from it by twelve ancient marble columns. The floor is the old *opus Alexandrinum* ; and the pontifical chair and marble pulpits are of the twelfth century. Opposite to this church is the elegant circular temple known as the Temple of Vesta,* and popularly seen in the form of ink-stands and table decorations in bronze and marble, in all the Roman shops for the sale of such articles. Continuing along a busy dirty street, full of small cheap shops and open-air cooking places, where country carriers rejoiced over bowls of hot pottage, I suddenly came upon the ruins of the Theatre of Marcellus. It is built of enormous blocks of stone, and is of the very grandest design. It is now "sunk from its high estate", and the lower arcades are turned into habitations for the dirtiest traders. The dark depths of one arcade disclosed a filthy rag-shop, presided over by an old lady, who looked like one of the witches in Macbeth. Another was turned into a blacksmith's forge, and the lurid light of his fire upon the blackened walls, fitfully gleaming in the darkness, was as wild a scene as the forge so strikingly described by Schiller in his "Fridolin". It was a thing that would have charmed a Rembrandt. The picturesque is unfortunately too frequently combined with the squalid haunts

* I may here, once for all, note, that the names I have used for this and other temples, are those by which they have been hitherto popularly known and described. Every inch of Rome has been quarreled over by modern antiquaries, until all lucidity of appropriation has been lost, and it would answer no good purpose to call things by other than old names till the new ones have been firmly settled.—F. W. F.

of poverty; but it is impossible to conceive the nastiness of the neighbourhood of some of the finest antiquities in Rome without having personally experienced it.

My next day I had determined to devote to the Forum, so thither I went direct. It took a long time to properly comprehend sites and names, and detect buildings confused amid fragments of others, modern hovels, and churches, all huddled together. Much of the Forum has been laid bare to the original level* in comparatively recent times. Since Byron wrote of "the nameless column with the buried base", it has been entirely excavated, the commemorative inscriptions to the emperor Phocas discovered,† and the steps upon which it is founded laid bare. They are of the form indicated in the diagram,

and possess an amount of grace in their general conception, owing to the mode in which the upper edge is bevilled. The whole of the excavations here which led to the discovery of this important inscription, and restored the general form of



this fine monument, were made at the expense of the Duchess of Devonshire in the year 1813. It would be well if the good example were followed by other noble residents in this city, for doubtless there is a rich mine still unexplored, though much has been done. The marble pavements beside it have been laid bare, and a considerable portion of the Campo Vaccino, as far as the three columns of the Temple of Castor and Pollux.

* This is about nine feet below the present one.

† It was erected by the Exarch Smaragdus, in honour of the emperor, A.D. 608, and a gilt statue of the sovereign placed upon it, as we are told by the inscription.

It is most interesting to trace the winding road, laid in large irregular blocks; which passed under the arch of Severus, and wound upward between the temples to the summit of the Capitoline Hill. It is impossible to note even the mere names of the host of antiquities that here crowd on eye and mind. Every yard of ground is historic, and you trace the names of the Cæsars on the monuments erected to their glory in their own era, and feel Roman history more powerfully than books can make you. There is a dignity and a beauty in many of these monuments that cannot be comprehended without a personal study of the things themselves. No plastic art, no print can do it. The extreme beauty of the much-injured sculptures on the Arch of Titus has not, that I am aware, been dwelt on by writers on Roman art. They are as fine as the Elgin marbles. The figures live, the horses breathe, and our pleasure in gazing on them is only marred by the frightful and wanton injuries inflicted on these the most interesting historic sculptures in the world. The noble figures of the captives on the arch of Constantine impressed me very much. The old Romans could not fail to detect a deep-seated dignity in "the breeched barbarians" they conquered and despised, and they honestly depicted it. These figures stand with folded hands, looking down on you, with no feeling of shame, but a melancholy nobility of expression that is strikingly grand and beautiful. The bassi-relievi which represent the actions of Trajan, and which were unscrupulously appropriated by Constantine to mix up with his own debased works, are amazingly fine, full of truth, beauty, and dignity. They are in a wonderful state of preservation, a rich yellow tinge is all that seventeen hundred years have imparted to them, to show age, not decay. What a testimony to the climate of Italy!





F. W. Howland.
June 21st 1879.

THE FORUM, ROME.

My previous visit to the theatres of Arles and Nîmes in some degree injured my first impression of the Colosseum; they are much more perfect, while the Colosseum is withinside a rather confused mass of ruins. By study it may be made out; and it is, beyond all comparison, the grandest monument of the sort in the world as to size and conception: alas! that popes and nobles went to it as to a stone-quarry, destroying a work of the greatest historic interest to the whole world, to construct from its *débris* vast palaces of very little interest at all, and which they were soon unable to occupy. The *Meta Sudans*, with the lavatory in which the gladiators washed after the games, is a curious feature outside the walls. The arch of Constantine by the side of it is a remarkable testimony to the decay of art in his day: the sculptures he so unblushingly appropriated from the destroyed arch of Trajan, and in which that sovereign's acts are made to pass for his own, are all exceedingly fine; but the works of Constantine's own time are bad both in design and execution, and contrast miserably with the nobler works finished two centuries before them, among which are the captive figures I alluded to in the previous page. Close by the side of this rises the Palatine Hill, its terraces and gardens overlooking the Forum. The enormous masses of wall, the ruins of the Palace of the Cæsars, still testify to the gigantic splendour of this home for the monarchs of the world. A more regal position could not be found than this, overlooking Rome and its Forum, the grand centre of the civilisation of the Old World. Among these ruins Shelley dreamed, and Byron philosophised; and all words will sound poor after those of matchless power which Byron has devoted to the description of Rome's glorious remains.

The Mamertine Prisons are situated beneath the

Capitoline Hill; and to them I journeyed across the Forum. It may be well here to note the principal points embraced in my view of the Forum (pl. v) which comprises the chief objects of interest there. It was sketched mid-way in the *Via Sacra*, opposite the temple of Antoninus and Faustina, and looking toward the Capitol. The three columns in the foreground, to the left of the spectator, are those of the temple of Castor and Pollux: the central ground shows the excavations to the basement of the buildings and pavements of the Roman era which once covered the Forum. The column in the midst, raised on steps, is the column of Phocas; behind are the temples of Vespasian and Concord on the rise of the Capitoline Hill, backed by the modern building known as the Palace of the Senator, which is based on the walls of the Roman Tabularium, two columns and an arch of which are visible in the sketch beyond the upper part of the column of Phocas; the corner of this building still displays a portion of its old defences formed by Pope Boniface IX in the fourteenth century, and the strong machicolated tower contrasts greatly with the light and elegant one which now surmounts the building, and affords from its summit one of the finest views in Rome. The Arch of Severus marks the ascent to the Capitol from the *Via Sacra*, which is represented by the line of trees, and was one of the favourite walks of Horace. The small church behind it is that of St. Giuseppe, beneath which are the Mamertine Prisons; the buildings on the height above belong to the monastery of the *Ara Cœli*. The domed church to the right is that of St. Luke, built by Pietro da Cortona, who endowed it with his whole fortune. The simpler church on the side is that of St. Adriano, the brick front exhibiting a series of arches; these, and the pediment above, are fragments of a temple erected by Hadrian.

It has been my fortune to see many horrible dungeons and torture-chambers; but these Mamertine Prisons exceed all in gloomy hopelessness and savage security. A chapel is erected immediately over the upper cell, which is totally dark, formed of large blocks of stone without cement, and is about fourteen feet in height. The cell below exceeds this in horror: it is a low chamber with walls and roof composed of masses of stone, scarcely more than six feet in height, without light or air, and the only way into it originally was by a circular aperture in the vaulted roof, through which prisoners were lowered. A more frightful place of incarceration cannot be conceived, or one, the portals of which could be more appropriately superscribed with the motto—"All hope abandon, ye who enter here." Here they say Jugurtha was starved to death; the accomplices of Catiline strangled; and Sejanus executed by order of Tiberius. Who can speculate too largely on the horrors that may have been perpetrated in what is now one of "the sights" of Rome? A way has been broken through the massive roof to allow of the formation of a stair for the accommodation of visitors; and it is now sacred as the reputed prison of St. Paul. Here they show a marble pillar as that to which he was chained, and a fountain of water which is affirmed to have miraculously sprung up for him to christen the centurion. But the most striking memento the apostle has left is an impression of his profile deeply sunk into the stone wall, like a large intaglio: this is said to have been miraculously formed as the saint rested his head upon it, and is shown to visitors with all due solemnity. At the entry of the chapel is affixed a small bronze crucifix, which has received for so very long a time the kisses of the faithful, that it has become an almost featureless mass of metal.

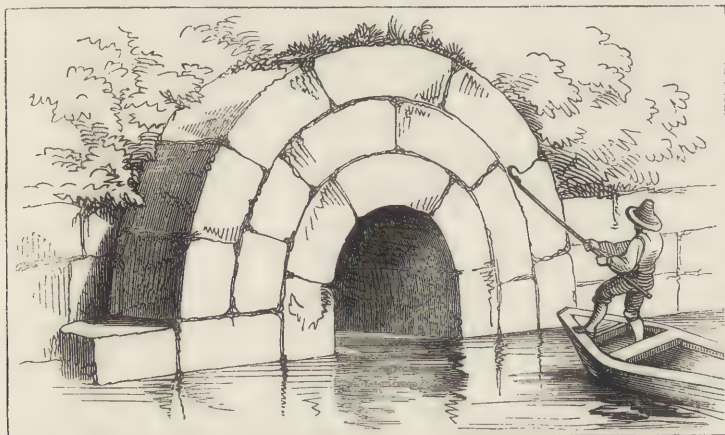
The Tarpeian Rock is on the opposite side of the Hill,

and is now so densely covered with houses, that the face of it can only be seen in the dirty courtyards of hovels inhabited by the poorest of the Roman people, and almost unendurable for stench. In a back alley I found an open entry into the yard of a house, and here the face of the perpendicular cliff was distinct, and about 35 feet in height. The filthy nature of the district did not, however, allow of more than a passing glance. It is surprising that fevers do not continually rage in these quarters of Rome; none but a native "to the manner born" could endure them a single day: they are traps ready laid for pestilence.

The church of *Ara Coeli*, where Gibbon mused as the monks performed their service, and first thought of writing his great History of the Decline and Fall of the Roman Empire, is grand from its very simplicity; the flight of stairs leading to it has a rude dignity also; but it is not well spoken of by critics. In coming out by the monastery door, I noticed very many poor waiting on the stairs for the dole given by the bare-footed friars. Rome has not yet got beyond the middle ages.

In rambling by the banks of the river, and passing down to the Tiber, beside the *Ponte Rotto*, you stand upon the remains of a quay formed of brick arches, and see the outlet of that wonderful old work the *Cloaca Maxima*. The sketch here given will display the grand and massive character of this, one of the oldest Roman works remaining. Unlike ourselves, the Romans first provided for the proper drainage of their great city; and this work was completed in the reign of Tarquinius Priscus; and so well, that it continues, after more than twenty-three centuries, to drain Rome. It excited the admiration of the men of past ages: Livy, Strabo, and Pliny all speak of it as one of the marvels of Rome, and an evidence of its greatness: how much more may we be surprised after

the centuries which have since been added to its age, at the neglect it has experienced, and at the perfect manner in which it still does its duty. It has out-lived the Roman Empire; and is still undestroyed, to testify to future ages the power of its builder. Strabo tells us that a waggon loaded with hay might pass up some of its passages. The arch to the Tiber is generally about four feet from the water, but its entire height is about twelve feet. It drains the Forum, and the Quirinal, Viminal, and the greater part of the Esquiline Hill; the stones that form it are of colossal proportions, laid together without mortar, and fitting exactly, many of them being more than five feet in



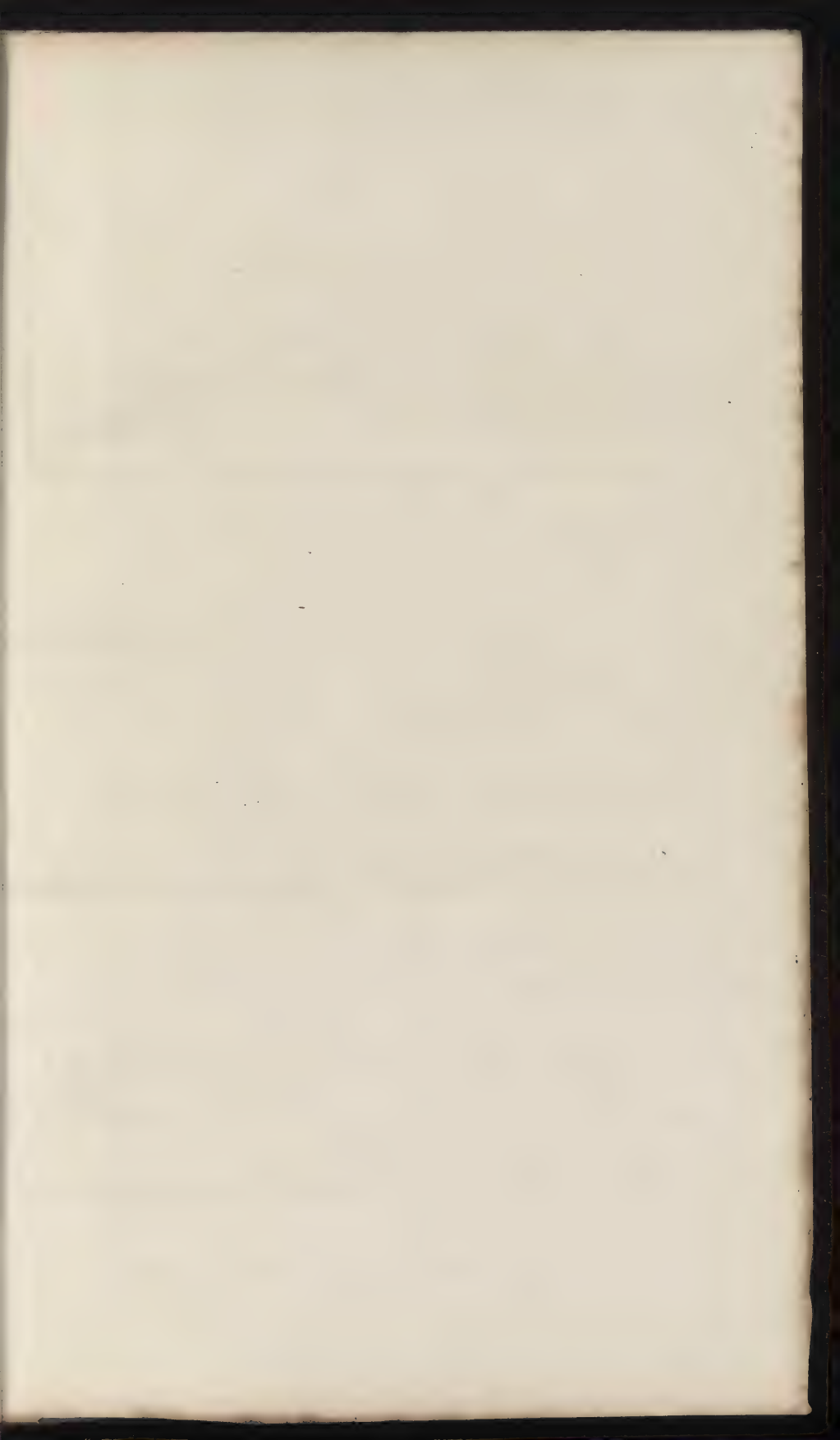
length. The river-side has been walled in a similar way, but only a few courses of stone remain. Above it is the temple of Vesta.

Close by the *Ponte Rotto* stands the house of Rienzi, built of an odd collection of fragments of antique sculpture, reminding one too much of the summer-house of a pseudo-antiquary. There must have been a touch of madness in this "last of the tribunes,"—his house and his actions both show it. Opposite stands the elegant little temple of

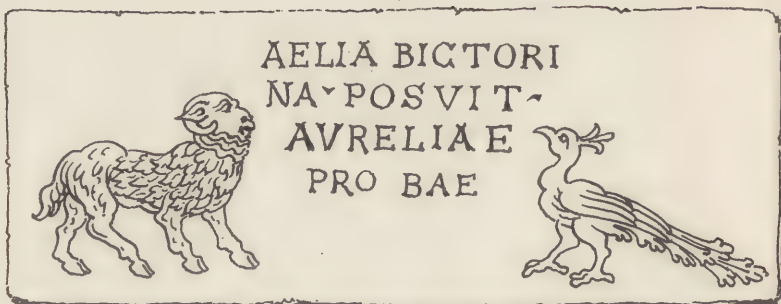
Fortuna Virilis; it is of the Ionic order, Greek in its taste, and the purest piece of ancient architecture in Rome. It is, however, by no means so well preserved, or so striking, as the *Maison Carrée* at Nismes.

From this quarter some dirty streets lead to the very dirtiest place of all—the Ghetto—appropriated from ancient times to the Jews, and where they still live, like maggots in a rotten cheese, in a state of gloom, dirt, and discomfort unequalled elsewhere. The filthiness of the cavernous shops in which you see whole families darkly moving about, is excessive. Heaps of rags strew the ground, and worn out clothing dangles from the walls, while the proprietors, who occasionally come to the daylight, as a dirty spider might to a fly, astonish you by the visible neglect of all personal cleanliness. It would be impossible to narrate some things I saw done here, showing a total want of the power of comprehending what decency is. But in this the Jews are not alone; the lower-class Romans can match the whole world in want of delicacy. The ruins of some of the most celebrated monuments of Rome are surrounded by filth to such an extent, that I shall never see an engraving of them again without thinking I smell as well as see them. It is an usual sight to see men of mature age publicly defiling these places in every manner, although at the very time a party of tourists, including ladies, may be inspecting them.

Near the Ghetto are a market and church built into the ruins of a Roman temple. The picturesque character of the scene is perfect. The ruined palace of the Cenci, rotting in neglect in a narrow lane beside it, is a melancholy thing, but a fitting memento of their melancholy story. Further on, the old bridge known as the *Ponte di Quattro Capi*, which receives its name from a four-headed terminus which stands on each side of it, is wonder-



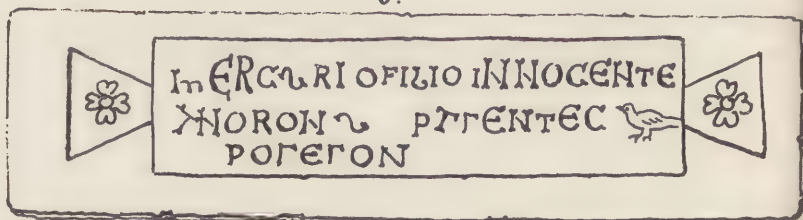
1.



2.



3.



fully perfect considering its age. To the credit of the people be it said, they never wilfully destroy antiquities—that has been reserved for popes and nobles. This bridge, entirely of antique work, leads to the Island of the Tiber, once formed into the shape of the ship of Esculapius, of which some stones still remain; and it is again joined to the opposite shore by another ancient bridge. This opposite quarter is known as the *Trastevere*, and is inhabited by a poor population, who however pride themselves on being the true descendants of the ancient Romans, and hold themselves superior to the other inhabitants of Rome. In the portico of the ancient church of *Santa Maria* here, are imbedded many old inscriptions obtained from the Early Christian tombs in the catacombs. One of them struck me as very beautiful in its simplicity; it is rudely sculptured with the figure of a well-laden vessel, guided safely into port over a rolling sea by the aid of a lighted beacon. It is to the memory of a Roman matron, who died at the ripe age of sixty-five; and rude as the few lines are that form the pictured allegory of her life, they are inexpressibly touching as recording the pure faith of a simple Christian, and the firm belief that the laden vessel would be well harboured where God's beacon guided.

I have engraved this sculpture, pl. VI, fig. 2, and two others, as examples of these early and interesting monuments. They are all of rude execution, and the lines filled with black or red pigments. Some exhibit allegorical figures, as in pl. VI, fig. 1, the ram denoting the Saviour who was slain for us, the peacock the glories of immortality.* The ill spelling of Bictorina for Victorina

* This symbol may be traced in the apotheosis of the Roman empresses, who are represented in classic sculpture, as well as upon coins, as seated on a peacock ascending to heaven.

in this tablet is one of the examples of faulty orthography so common in these monuments, and of which Boldetti has another specimen. They are sometimes so debased as to be scarcely legible, and plate VI, fig. 3 is an example. Maitland, in his "Church in the Catacombs," notes that the letters are frequently irregular, and the sense not always obvious, but he adds "they are addressed to the heart, not to the head."

In taking a somewhat circuitous route to the *Piazza Navona*, I passed unexpectedly the corner of the Braschi Palace, where stands the famous statue of Pasquin, to which were affixed the satirical squibs against the government of Rome, which made *Pasquinades* famous all over



the world. It is a fragment of a fine group of sculpture which will be best understood by the cut here given. It is in a very battered condition, and is considered by Count Maffei, the great antiquary of the last century, to represent Ajax supporting Menelaus. The *pose* of the figures is similar to the fine group called Ajax and Telamon in the *Loggia* of the Pitti palace at Florence. The *torso* of the supported figure only remains, and the arms

of the other supporting it are broken away; but one hand still clasps the *torso*, and shows the original intention of the group, which has received high praises from sculptors as a fine work. Pasquin was a tailor, who kept a shop opposite, where the wits and gossips of Rome met in the sixteenth century, and who had not the liberty of the press to disseminate their smart sayings. Hence they were written and appended to the statue, which received

the tailor's name; and he was ultimately joined by another termed Marforio, the two holding dialogues, and generally on opposite points, Marforio being chosen by the ruling powers to answer the attacks of the popular satirists. Marforio is the statue of a river-god which stood near the arch of Severus, but has now been removed to the small court behind the museum of the Capitol. Many excellent witticisms are recorded as vented against the Vatican and its rulers* when their doings were distasteful to the Romans, and there is a curious little volume published of the dialogues between Pasquin and Marforio on the political events of the seventeenth century; particularly dealing with those which led to the abdication of our King James II, and its consequences.†

The *Piazza Navona* is on the site of the *Circus Agonalis*, and is very interesting, as it still preserves its size and form. It is 750 feet in length, and has an elliptical end, giving the complete ground plan of a Roman building for chariot races. When I saw it, it was devoted to popular sports of a very different kind. It was the day for the public drawing of the Great Lottery, and the whole of

* One of the best was levelled at Pope Urban VIII, of the Barberini family, who, during his pontificate (1623-44), constructed the Barberini palace from the stones of the Colosseum; formed the fountain of Trevi from the basement of the tomb of Cecilia Metella; stripped the roof of the Pantheon of its brass to make the *Baldachino* of St. Peter; and committed many other vandalisms, quietly but severely commented on by Pasquin in these words:—

“Quod non fecerunt *Barbari*, fecere *Barberini*.”

† They were published in a small duodecimo at Rome, and afterwards translated into French. The dialogue on the coronation of William and Mary, describing the ceremony, and the sermon of Bishop Burnet, is a most unsparing satire.

the immense area was crammed with people, every window crowded, the houses hung with tapestries and coloured cloths, and a showy stage with canopy placed at the farther end for the purpose of drawing the prizes. As the space was so large, and the mob all eager to know fortune's behests, smaller stages were erected mid-way on both sides the square, and the numbers drawn were exhibited in a frame erected upon them. Bands of military music were stationed about, and the pope's guard, mounted on horseback, did duty as police, and not without necessity, for a sham quarrel was got up in the densest part of the crowd for the purpose of plunder, and some mischief done in the turmoil. Of the thousands assembled, many were priests; and all held their numbers in their hands, anxiously hoping for good fortune. It was a singular sight; and certainly not the most moral, to see people and clergy all eagerly engaged on the Sunday in gambling.

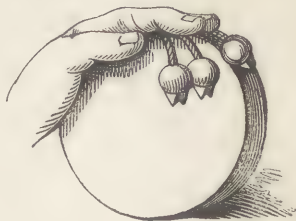
I entered two churches on my way, both richly decorated for a *fiesta*. The steps, and floor of the interior, were strewed with small slips of box and sweet herbs. I was astonished at the taste and beauty of the decorations temporarily used on these occasions; and particularly at the very gay colour of the draperies, which hung from the arcades, and were twined most artistically one over the other, with the most finished appreciation of the contrast afforded by colour and form. The palest pinks, the most ethereal blues, the purest whites, were enriched by fringes of lace and gold; or relieved by rich velvets which covered the intervening pilasters. It gave each church the appearance of the boudoir of some fastidious lady; the music too was operatic in character. Beautiful as it was to look upon, and agreeable to eye and ear, it was much too theatrical in style; and had not one element of religious solemnity, such as I have seen in the great

catholic ceremonies on holy days, in the Low Countries and Austria, and which I had of course expected to see still more visibly in Rome, instead of more decorative and infinitely less impressive services.

The first museum I visited in Rome, was that of the Capitol; and upon leaving it, I felt how little any one can know of the greatness of Roman art in sculpture, until the collections in Rome have been visited and studied. Nothing short of this can be effectual. Casts from the statues do not fully convey their beauty; there is something in the very aspect of the marble that is wanting in a copy. There is an almost undefinable beauty of this sort in the figure termed "the Dying Gladiator," which really is a part of the work itself, and must be studied in the original to be fully appreciated. It is like the bloom of the peach, which no *cast* from the fruit could give you an idea of. Photographs are much worse, owing to the yellow time-stains in the marble, and make hideous transcripts of noble works. The life and beauty imparted to stone, in these immortal works, light up the soul with enthusiasm. The Antinous here is the very perfection of god-like human form; and there is a bust of a Bacchante that absolutely lives; you seem to see the tremulous movement of the lips and eyes. But it is vain to attempt to note a tithe of the treasures here. They exhaust you by their quantity and beauty. In the open square in front of this building, stands the noble life-size equestrian statue of Marcus Aurelius. It is of bronze, and has been gilt. It is unique as a specimen of ancient art, and was enthusiastically revered by Michael Angelo.

An abundance of interesting details may be advantageously studied in all these museums. As a specimen, I

here engrave the small tympanum held by a figure of Cybele, which is provided with little bells in the form of pomegranates, to increase the sound in the noisy services with which the goddess was greeted by her enthusiastic worshippers.



The Palace of the Conservatori, on the opposite side of the quadrangle, has also a collection of antique sculpture, chiefly consisting of busts. Its great gem is the famous bronze Wolf, which we have good reason to believe is that mentioned by Cicero, as standing in the Capitol, a relic of sacred interest in his day. It was struck by lightning, and the left hind leg still shows the fracture. The gilding noted by Cicero can also be traced upon it. Antiquaries have quarreled over this bronze as warmly as they have over every antique site in the city. There is scarcely a temple, or ruin, which has not been honoured by treatises to show what it once was, or was not; and the best of these papers frequently leave the student more bewildered, after much weary reading, than he was at the outset of his labours. This Wolf carries upon it marks of the early age at which it was executed; the whole contour is in the severe style of Etruscan art; the hair of the mane and back is expressed by short, compressed curls, chased by the tool, and arranged in close formal order; the head is equally archaic in treatment; but the twins sucking the teats are evidently of much more recent workmanship. Another remarkable bronze is the "Boy extracting the thorn from his foot;" the eyes are hollow, for the insertion of coloured stones. Among the marbles are the celebrated *Fasti Consulares*, found in the forum near the columns of Castor and Pollux, which give a list

of all consuls and public officers from the time of Romulus to the reign of Augustus. The equally famous marble plan of Rome, is arranged in panels on the staircase;* where are also some exceedingly fine historic bassi-relievi, representing events in the life of Marcus Aurelius, and obtained from his triumphal arch which once stood in the Corso, and was ruthlessly destroyed by Pope Alexander VII, in the middle of the seventeenth century. A small bas-relief, representing the self-sacrifice of Curtius, is remarkable, as it delineates him leaping into a marsh. May not the whole fable be resolved into the act of a public-spirited citizen, who sank his fortune for the public good, in draining an unwholesome part of the city? He would thus, literally, sacrifice himself to save Rome and its citizens.

In the courtyard are disposed many remarkable works, and, among the rest, the "Lion attacking a horse," found in the bed of the river Almo, and restored by Michael Angelo. To him we are indebted for the neck, head, and legs of the horse; but his success as a restorer is here very equivocal; they present offensive angles to the eye that it never encounters in genuine antiques. The keystone of Trajan's arch, with the figure of a Dacian captive, is a fine work; and so are the two captive *reguli* which stand beside it. The most interesting historic relic here is the cippus of Agrippina, the wife of Germanicus. It is

* These fragments were discovered beneath the circular temple in the Roman forum known as the temple of Remus, or, as Bunsen terms it, that of the *Ædes Penatium*. This temple now forms the vestibule of the church of SS. Cosmo and Damian. This plan is supposed to have been cut in the time of Severus or Caracalla, and to have formed the pavement of the temple.

of the simplest form and without any ornament, being merely inscribed to the memory of the noble lady.

Here are also exhibited some fragments of colossal statues, quite equal in magnitude to the works of the ancient Egyptians. There is a head of Domitian, in marble, of gigantic proportion; a hand and two feet of other enormous statues which once decorated Rome. I append



a cut of the latter, which will give an idea of their general appearance. They have also here the head and hand of an equally large statue in bronze. Such colossal works are rare to see, and we scarcely associate them with Roman art; but they must have been frequently placed, not only in Rome, but in the provinces.

I have noted (p. 8) the fragment of a large bronze statue found in the Soane, and now in the Lyons Museum; I may also mention the head of Hadrian, and the hand found in London; the statue found at Lillebonne, engraved in vol. iii of the *Collectanea*, is of heroic size.

In speaking of the museum of the Vatican, I feel totally

at a loss adequately to express my sense of the extraordinary quantity and quality of the marvellous works it contains. Who can detail this vast collection of art-treasures, or put on paper words sufficiently strong to make its importance felt by those who have not had the good fortune to visit it? Gallery after gallery is traversed here, and story after story examined, until the mere labour of walking tires the body, as the abundance tires the mind. You end by almost thinking the finest works common, until you reflect that any half-dozen of the hundreds within these walls would make the reputation of any other museum. Certainly, the grandest works of antique sculpture have never left Rome; and it is only in "the eternal city" that you can fully comprehend the vast artistic power its ancient lords possessed.

The museum is admirably arranged, and its sculpture classified throughout. It begins with simple inscriptions, and ends with the Laocoon and the Apollo Belvedere. The principal entrance is from the Loggia of the Vatican. The first gallery forms a vestibule to the rest: it is termed the *Galleria Lapidaria*, and contains more than 3,000 inscriptions, arranged upon its walls by Gaetano Marini. The right wall is devoted to epitaphs of the Greek and Latin era, votive tablets, dedications of altars, fragments of edicts, and other public documents, etc. I append a sketch of one of the most curious of these monuments, which has evidently been used as a street direction to point the way to the public treasury, typified by the well filled money bag. It is of marble, about one foot and a half in diameter, sculptured in the very highest relief.



The trades and professions of persons named in these inscriptions are frequently indicated by some article used by them, like those noted in p. 44, upon the sarcophagi at Arles. The opposite wall contains a vast quantity of Christian inscriptions, obtained from the catacombs without the walls of Rome. They are all of the rudest and simplest character, having but few emblematic figures, the commonest being the palm-branch and the dove: yet there is something inexpressibly touching in these unpretending records of ancient Christian faith. Raoul Rochette says—"I have spent many entire hours in this sanctuary of antiquity, where the sacred and profane stand facing each other in the written monuments preserved to us as in the days when Paganism and Christianity, striving with all their powers, were engaged in mortal conflict. And were it only the treasure of impressions which we receive from this immense collection of Christian epitaphs taken from the graves of the catacombs, and now attached to the walls of the Vatican, this alone would be an inexhaustible fund of recollections and enjoyment for a whole life."*

Canova arranged the *Museo Chiaramonti*, which is entered from this hall, and contains nearly 800 specimens of sculpture. The *Museo Pio-Clementino* is entered afterwards, and is justly celebrated as the finest museum of antique sculpture in the world. The *Torso* which Michael Angelo so greatly admired is here, the sarcophagus of Scipio, and a number of matchless busts and statues. The *Cortile di Belvedere* above is devoted to the greatest gems of antique art; here, in three small temples lighted from the roof, are enshrined the Antinous, the Laocoon, and the Apollo: the porticos between are filled with fine works. Passing on, we come to a gallery entirely filled

* Tableaux des Catacombes, p. x.

with sculptured figures of animals and birds of all kinds. Pliny notes the excellence of Greek sculptors in this branch of art, but we rarely meet with specimens of their proficiency; it is only in this large gathering of such works that we can fully appreciate their powers: in this hall we feel that they could triumph as much in the delineation of the doves of Venus, as in the statue of the goddess herself. A series of halls are devoted to other antiques of a miscellaneous character, some bearing a high historic interest, such as the porphyry sarcophagus of the Empress Helena, and that of Constantia, the daughter of Constantine. They are the largest known sarcophagi in this material, and are rudely decorated with bassi-relievi, which show how low Roman art was debased at that era. The magnitude of some of the works is marvellous: in one saloon stands a porphyry basin, cut out of a single piece, and measuring $42\frac{1}{2}$ feet in circumference. It was found in the ruins of the Baths of Titus.

The eye and mind are bewildered in the contemplation of all that this palace contains; and you leave it overwhelmed, on a first visit, with the abundance it offers to consideration.

On coming out, I examined Raphael's *Loggie*, now much decayed; the stucco has fallen from the walls in many parts, and others are greatly damaged. The pope is now repairing them, and has glazed the hitherto open arcades of the gallery, by way of hindering the action of bad air; but it is the realization of the old proverb, "shutting the door when the steed is stolen." The restorations are elaborately executed, and resplendent with gilding; but it is no longer the work of Raphael, and his pupils.

I devoted two days to an examination of the curiosity dealers' and booksellers' shops, but I found little worth

having in either. Rome is not the place to get antiquities in: if they are genuine, they are absurdly dear; and forgeries of all kinds abound. In fact the making of antiquities is a regular trade in Italy, conducted with much ingenuity and talent by really clever people, who carefully study genuine antiques and imitate their peculiarities, even to the "rust of ages," in a way well calculated to deceive the tyro, or the unwary. Instances have been known of forged articles having been buried at night, to be dug out before the eyes of delighted travellers in the morning, who are only too glad to exhibit articles that they have seen exhumed to their astonished friends at home. There is a constant demand for antiquities in Rome, and travellers will eagerly buy there what they would not care to purchase from honester traders at home.

The Roman markets are not very pleasant places for strangers to visit, particularly if they have delicate appetites. The small, skinned lambs hanging at the butchers' doors have a disagreeable resemblance to dead dogs; and the frogs, floating by dozens in water, denuded of their skins, are not pleasant to look upon. Other odd things are offered for sale, such as the entrails of fowls; and owls and hedgehogs occasionally appear. I have already noted the taste for eating the sea-polypus, which is also sold in the Roman markets; in short, nothing is wasted, and the only rule in eating seems to be, that you may eat everything you can chew.

In the vicinity of all the great markets are public cooking places, where the knights of the ladle preside over pans of frogs, or pots of cabbage soup. The public scribes generally occupy one corner of the squares, so that the lower classes in Rome can soon, and cheaply, obtain mental as well as bodily aid. Many of them are fine-looking people, and occasionally exhibit much nobility of bearing;

when aged, there is a grandeur about their features, often tinged with a deep melancholy, as fine as Reynolds' "Count Ugolino" exhibits.

Beggary is exceedingly common, and most perseveringly practised. I have seen mendicants enter churches, and touching people on the shoulders who were upon their knees in prayer, solicit alms from them. Sometimes their urgency assumes almost a threatening form, and you feel that if they had you outside the walls of Rome, their request would change to a demand.

The water supply of Rome is most perfect in the present day, thanks to the provision made centuries ago. The fountains are nowhere else so grand or so abundant in the constantly-flowing element. In private houses we often find fountains; and they are sometimes placed in the centre of dwelling rooms. In the Borghese Palace there are several. There is nowhere any provision for fire in winter, but fountains play in the place where stoves might be; and when the weather is very cold, open braziers of charcoal diffuse a semi-warmth of an unwholesome kind. An evening party in Rome is a very frigid affair, conducted in a great marble-walled saloon, without any fire; the hostess sitting in state, with a small pot of charcoal in her lap to keep her fingers warm. When the visitors are sufficiently frozen they go; but no refreshments are given, except very rarely, when the offer of a cup of warm coffee is considered the height of reckless hospitality. Such a thing as a dinner party is unknown; and the upper class Roman families shut themselves up very much in their own houses, and have very little intercommunication. This, I was told, was one great reason for the failure of the last revolution; there was no general confidence, no bond of union, and the people stood aloof, not knowing what to do. All this results from the total want of political know-

ledge amongst the people generally; all they know of government is what extortionate taxation teaches them. It is almost amusing to see the avidity with which officials of the government keep a sharp look after gratuities, while their exactions, over what they have some legal right to obtain, is most harpy-like. Of course the people stand on the defensive, and fight over halfpence with an amount of volubility and energy of action that is most surprising to our more stolid northern habits. You may sometimes see people wrangle over the price of an orange as if nothing short of murder could settle the dispute, so eager and savage are their looks and actions; but smiles as rapidly succeed when the bargain is struck, and all goes on as calmly as ever.

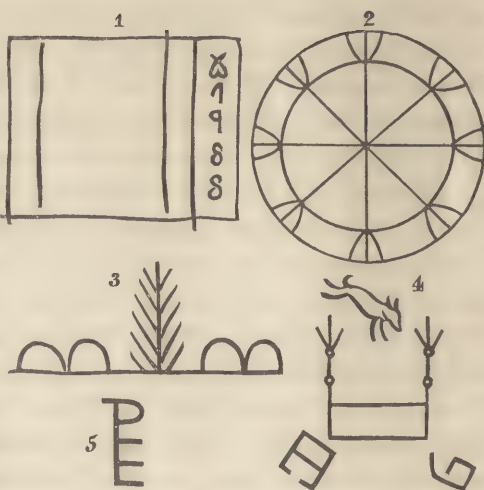
It is a matter of surprise that there is any safety for life and property outside walled cities, when the wretchedness and poverty of the country are considered. Some ladies were robbed, not only of their purses, but their outer clothing, a few days after I left Civita Vecchia: they had rambled about a mile from the town. I was told also in Rome, that the passengers by the short railroad to Frascati had absolutely been stopped and robbed; a circumstance so absurd and scandalous, that it was hushed up, and not noted in the newspapers. The line is only about ten miles in length, and the passengers were known to be about to join some festa, with money in their pockets. The thieves seized the solitary guard, midway, at the only halting place, and showed the red flag as a signal of danger; this, of course, brought the train to a stop in the midst of the lonely *campagna*, and the fellows robbed the travellers unmolested.

I found the Romans a much less vivacious people than I had expected, and Rome an exceedingly dull town for residence: at night the streets are deserted, and no life

appears in them. They have little idea of amusements, and their theatres are only open at stated intervals, which do not interfere with the Church festivals, so continually going forward. I found the principal theatre a very primitive construction, of the solidest wood-work, destitute of all elegance, and dear, like everything else in Rome. I also visited a people's theatre in the Piazza Navona, where, in spite of the wretched character of the performance, the actors all attempted the most ambitious music. It was followed by a serious pantomime, such as used to delight our forefathers, in the last century, at Sadlers Wells and the Surrey theatres. It was played without a word spoken, and filled full of melo-dramatic horrors, the climax being reached when several persons were carried off to execution; and an attendant behind the scenes (as they were led off one by one) struck a heavy blow with a hatchet on a block, to imitate their decapitation.

I have already noted that a large part of the Forum has been laid bare, and the portion so excavated will be seen in my sketch, plate v. The pavements are of the finest marble, belonging to Temples and other buildings, which were thickly planted in this favorite locality; many of the steps leading up to them remain, and the basements of columns. They occupy different levels in accordance with the inequality of the ground, and reach from the foot of the Capitol to the temple of Castor and Pollux. Midway the space is crossed by one of the great *cloacæ*, which is arched with brick, and walled with tufa in small square blocks laid diagonally, like the surface of the "muro torto," engraved page 54. It is curious to trace in these pavements the work of Roman idlers and boys, who have cut into the marble many figures which seem to be intended

for games, specimens of which are here engraved. Figure 1 seems to be a game of calculation. Fig. 2 is the general favorite, and occurs in various places. Fig. 3 resembles in style the rude forms given to trees



and hills on early christian monuments. Fig. 4 represents an animal, and probably the elevation and plans of some buildings, as they are similar to those on the plan of Rome in the Capitoline Museum. Fig. 5 are the letters P. E., arranged in a monogram, as we see them on late Roman monuments.* The whole are curious, and show the love of scratching and marking public buildings to be inherent to human nature, and common in ancient as in modern life.

* A monogram precisely similar occurs on a contorniate medal of Constantine the Great, in the Imperial Collection at Vienna; nor is this a solitary instance. It may be resolved into the letters E P, or P E, but its signification is not clear. It is seen with the monogram of Christ and the palm-branch on a brass plate published by Pignori. Eckhel, the great numismatist, is consequently of opinion that as these letters are, on this monument, found conjoined with the palm-branch, and as on many contorniates they supply the place of that branch, it may be fairly conjectured that they signify something connected with victory.

Passing from the midst of the Forum up the valley between the Capitoline and Palatine Hills, at the foot of the Palace of the Cæsars, is the ancient round church of *San Teodoro*, supposed to occupy the site of the Temple of Romulus. Toward the Temple of Vesta, in a somewhat unfrequented spot, is situated the old church of *S. Georgio in Velabro*, interesting to an Englishman as dedicated to the patron saint of England, and curious for its high antiquity, the frescoes of Giotto upon its walls, and that Rienzi here began his opposition to established abuses by affixing his first notification of determined changes upon its door. Beside this church tower, and partly built into the walls, stands one of the most perfect and picturesque antiquities which Rome can show—the small arch erected in honour of Septimius Severus, his empress, and their sons Caracalla and Geta, by the goldsmiths and the traders of the *Forum Boarium*. It is highly enriched with sculpture; the outer bas-relief representing captives bound and guarded. It is much to be regretted that that on the other side should be built into the wall, as this one furnishes some curious details of costume. Though this be termed an arch, it is really only an entablature supported on broad pilasters; and its height is not more than fifteen feet. The sculpture on the inner side of the pilasters represents, on that nearest the church, the emperor and empress performing a libation; an elongated panel beneath delineates the entire series of sacrificial implements, and insignia of the emperor as *pontifex maximus*. They are here engraved, and consist of the *lituus*, the vase or *capis*, and ornamental *patera*, used for libations; the cap with the apex, worn by the Flamens and Salian priests; the *aspergillum*, for sprinkling water as a purification before sacrifice, the ladle, and case with sacrificial knives. The bas-relief on the opposite



side represents the sacrifice of a bull, and the panel beneath exhibits another series of sacrificial implements, which I also engrave. They consist of the *acerra*, or



incense box, (one precisely similar being held open by an attendant in the bas-relief above), an axe, or *dolabra pontificalis*, the *patera*, the skull of a bull decorated with the *infula*, the *capis*, the *malleus*, used for knocking down the ox, and the wine vessel.

The arch of *Janus Quadrifrons* stands opposite this. It is much defaced, though constructed of massive materials: the blocks of marble which compose it are of immense size; but, like most of the buildings in Rome, they have all been much broken and injured to get at the metal clamps which held them together. Similar mischief has been done to Roman monuments all over Europe; it is visible in those of the south of France, described in these notes; and I have also noticed it in the monuments of Treves, as well as in our own country.

It is impossible to remain a day in Rome without feeling the grandeur of conception, and vast ability of execution displayed in ancient public buildings. They

were made "not for a day, but for all time." I have already noted the great *cloaca*, which, constructed at the very beginning of Rome's greatness, is still daily used for the purposes of the city. The bridges that accommodate the modern Romans were constructed by the Cæsars; and the whole traffic of modern Rome passes over these old works, which seem capable of lasting many centuries yet to come. What a reproach to our boasted march of intellect, when we have yet to drain London, and construct a stone bridge that can be warranted to last a century!

To note the churches in Rome would be a work of supererogation. I must, however, mention that of St. Clement, as it is one of the most interesting in the Christian world, preserving intact the earliest form of building devoted to our faith, and retaining many of the peculiarities of the Roman *Basilica*. It has been admirably described and illustrated by Gally Knight, D'Azincourt, and generally by all who treat on early Christian architecture. It has an open fore-court, or *atrium* (*more Romano*): its walls are covered with ancient mosaics and paintings: the centre of the nave is enclosed by marble *cancelli* for the use of the clergy, and has on one side the pulpit, and on the other the marble ambon, in which the gospel is read, with the pillar beside it on which the pascal candle is lighted. It is believed to stand on the site of the house of Clement, the third bishop of Rome, and to have been founded by Constantine.

Opposite the church of St. John Lateran is a small chapel containing the "Scala santa," or sacred stairs, traditionally said to be those which belonged to Pilate's house when the Saviour ascended and descended them; and they are consequently believed to be endowed with soul-healing power, the popes having also awarded many years of pardon to all who ascend them devoutly. They have

been worn by penitents, (who always ascend on their knees, saying a brief prayer at each step and kissing it devoutly), and have now been cased with wood, the stone appearing through a few apertures. I went up by the side stair to see the picture of the Saviour, said to have been painted by St. Luke. It only proves the saint to have been a very poor artist. The great gallery of antiquities at the palace of the Lateran gave me much more pleasure. The Lateran church is a mine of wealth, in ancient and modern art. In the apse is a curious kneeling figure of a pope, apparently a work of the fourteenth century; the triple-crowned mitre he wears is here engraved, and, with that on p. 33, will assist us in forming a true idea of their primitive forms. Other monuments, equally remarkable for their imputed history, are exhibited in the cloisters here; such as the mouth of the well at which the woman of Samaria talked with the Saviour; the slab of porphyry (!) which formed the table for the Saviour's last supper, etc., etc.



I returned thence along the higher land of Rome from the *Tor' dei Conti* to the Quirinal: it is amusing to see the grand old figures reining the horses there, marked so authoritatively, one "opus Phidiæ," and the other "opus Praxitelis," when it is impossible to tell which is the work of either artist, or whether, indeed, they are their works at all. But Rome is, and ever was, the city of dogmas.

The Pantheon is pre-eminently interesting. The ancients described it with admiration: the moderns can judge with what justice by still studying its beauties. It was erected in the third consulate of Agrippa (B.C. 26),

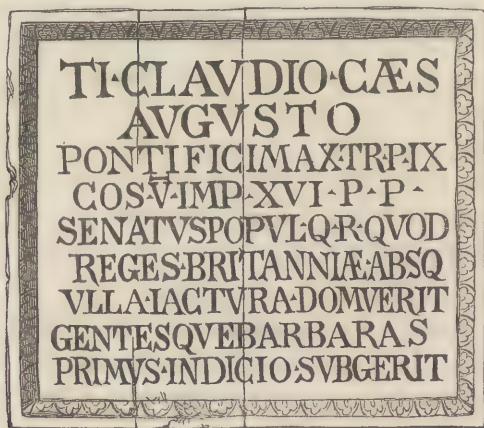
and it is still open to the sky, from which alone the interior is lighted. The rains of eighteen centuries have fallen on its marble floor; but time has dealt with it more leniently than man. Pope Urban VIII melted the bronze which once covered the dome, for the grand canopy which covers the high altar of St. Peter's. But "though plundered," says Forsyth, "of all its brass, except the ring which was necessary to preserve the aperture above; though exposed to repeated fire, though sometimes flooded by the river, no monument of equal antiquity is so well preserved as this rotunda." The niches or "*ædiculæ*" have been transformed into altars, and the walls partially covered with mortuary inscriptions, one of which denotes the resting place of Raphael; but it has been in no other degree altered from its original form. Well might Byron term it "the pride of Rome."

"Simple, erect, severe, austere, sublime—
Shrine of all saints, and temple of all gods."

The palaces of Rome, though frequently untenanted by the noble families whose names they bear, contain still many treasures of art. The Spada Palace still retains, in one of its dull and deserted rooms, the celebrated statue of Pompey, at the foot of which Cæsar fell. It is, however, the only thing of great value or interest in the place. The Borghese Palace abounds with fine works of art of all kinds, and is an excellent specimen of the lavish decoration in sculpture, painting, and gilding formerly devoted to such residences. The Villa Borghese, just outside the city, is equally sumptuous; the walls are formed of the costliest marbles and most elaborate mosaic, the ceilings covered with paintings, and a regal splendour reigns throughout. The collection of antiquities here is very choice; the entrance saloon is paved with an

ancient mosaic floor, representing gladiatorial combats, with the names of the men above each. As you look on this work, you cannot help feeling impressed with its earnest truthfulness, the great secret of power in art. The gladiators, with their abundance of muscular strength and small mental conformation, are as truthfully rendered as are the dying gasps and writhings of the tigers and other animals we see transfixed by their spears. You at once feel that the artist must have studied in the Colosseum, and this work is the transcript of what he saw.

The Barberini Palace, once famous for its marbles, is now shorn of its beams; the famous Sleeping Faun, one of the grandest and most original conceptions of antique art, now reposes in the *Glyptothek* at Munich;* the rest of the statues, gems, and coins which once made this collection the most celebrated in Rome, are now scattered over Europe. In the wall of the courtyard is inserted a slab with an inscription commemorating the conquest of Britain by Claudius, in the following words:—



Width 18 feet.

* It was discovered in the ditch of the castle of St. Angelo,

It was found in 1461, near the Sciarra Palace, in the Corso, where the arch is supposed to have stood.* The inscription is deeply cut in the marble, for the reception of bronze letters,† and the holes by which they were fastened can be detected in the hollows of each letter. Only one half of the inscription is ancient, (the first half of each line throughout), and that is again cut horizontally through the inscription, so that it is really two long slabs conjoined; the remainder is a conjectural restoration formed in stucco. The whole is surrounded with a foliated border. The Rev. Beale Poste in his *Britannic Researches*, has devoted several pages to a disquisition upon this important inscription, and a consideration of the various comments upon, and new readings of the missing half, offered by various scholars. It is evident that much confusion might have been spared had a *drawing* of the stone been accessible; for it does not appear to have been clear to them all whether the first or second half of the stone is original, or whether the original portion is not lost, and the whole re-cut; and the conclusion is arrived at that "it seems to be impossible" that it is (as it really is) a closely packed square inscription. In Mr. Hogg's essay in the "Transactions of the Royal Society of Literature," vol. iii, he has cor-

and is supposed to have been one of the statues placed round the tomb of Hadrian, and cast upon the heads of the soldiers who besieged it during the sack of Rome by the Goths.

* This important inscription, placed, apparently, upon a triumphal arch, by order of the Senate, records that Claudius subdued the British kings without any disaster, a statement perfectly in accordance with the writings of historians.

† An example of the large bronze letters used for such inscriptions was found some years since at Colchester, and was in the possession of the late Mr. Vint.

rectly described it; but some of the conjectural readings of the latter half, given by him and other writers; it will be seen cannot be admissible: they are too verbose, and could not be comprised in the space allowable; they are also constructed with an idea that the lines are irregular in a great degree, which is also not the case. The mark over the V, in line four, has been omitted by all writers: this is not of much consequence; but the very important letter which commences the word *Barbaras* in the eighth line, cannot be certainly pronounced a B, as only a small portion of it is antique, and allows the following new reading which Mr. Poste suggests:—

TI . CLAVDIO . CÆS .
 AVGVSTO .
 PONTIFICI . M . TR . P . XI
 COS . V . IMP . XXII . PP .
 SENATVS . POPVLVS . Q . R . QVOD
 REGES . BRITANNIÆ . ABSQ
 VLLA . IACTVRA . DOMVERIT
 GENTES QVE EXTIMAS . ORBIS
 PRIMVS . INDICIONEM . SVBEGERIT

But then it must be taken into consideration that Mr. Poste's ingenious restitution requires *eleven* letters to follow the doubtful one in the eighth line, while the restoration at Rome has only *seven*, which the space seems to warrant.

The pictures in this Palace have been much scattered, with the exception of a few now kept in three small rooms. Only two of them deserve much notice, yet I do not think I was ever more disappointed than on first seeing two pictures of so much celebrity. One is Guido's portrait of Beatrice Cenci, which has been "written up" by persons of poetic tendencies into fame: it is astonishing

to sit opposite the picture and read Shelley's description of it: it is almost impossible to believe it can be the subject of his eulogy. The other is "the Fornarina," equally disappointing: it is a coarse, unintellectual female, but undoubtedly Raphael's own portrait of his favourite.

Sunday, November 30, being the first Sunday in Advent, was devoted to high mass by the pope in person, in the Sistine chapel. The ceremony was very striking; and the picturesque feeling which pervades the services of the church in Rome was very apparent in each incident of the ceremony. The pope, on his throne, received the cardinals singly, who kissed his gloved hand; and as they slowly approached him, attended by their train-bearers, gave a solemn state to the scene. The inferior grades kissed the cross on the satin shoe of his Holiness, whose face is certainly most expressive of a kind and good old man. He is a model pope as far as personal appearance goes, and I saw none among the cardinals or clergy at all equalling him. Nothing could exceed the richness and variety of the dresses, or the artistic manner in which the groups of dignitaries and officials were arranged, with as perfect an eye to colour as if they had been placed to be displayed on the canvas of the painter. The ceremony continually reminded me of Titian's pictures. The costumes of past time are still preserved in the pope's household. The gentlemen of his chamber dress in the velvet tunics, puffed sleeves, and small plaited ruffs, which Vandyke so constantly painted; and the pope's halberdiers wear parti-coloured dresses of red, blue, and yellow, like the Swiss soldiers in Holbein's drawings. When the service was completed, the pope walked in procession to the Paoline chapel, carrying the host, and depositing it upon the altar, upon which was one mass of lighted candles, arranged in graceful forms. The chapel was entirely

darkened, and lines of light ran round the ceilings and joined to the great display of the altar. For forty hours this is continued, and the grand staircase also lit at night, which has a very fine effect, as it is one of the noblest palatial entrances in the world.

I reserved for my last journey beyond the walls of Rome, a visit to the tomb of Cecilia Metella, on the old Appian way. The road still displays the huge irregular blocks which the Romans placed as a pavement for their chariots, and which must have made travelling a somewhat disagreeable thing in vehicles without springs. To the left is the tomb of Scipio Barbatus, whence the sarcophagus now in the Vatican was obtained. On both sides of the road are remains of many others; it was described by classic writers as abounding with the most remarkable mortuary memorials. The so-called tomb of the Horatii is about half a mile from the *Porta San Sebastiano*; the ground continually rises by a very gentle ascent, and the fine and very perfect ruins of the circus of Romulus, as it is called, are seen on the left. The tomb of Cecilia Metella is distant about two miles from the gates of Rome; it is a circular tower resting on a square base, and decorated with a cornice of festoons and bulls' heads. It has been included in the fortress that crowns the elevation, and which was constructed by the Gaetani family in the thirteenth century. This tomb was then used as a massive round tower, commanding an angle of the walls: the view hence, looking back upon Rome and all the intervening ruins scattered over the *campagna*, is very grand and impressive. It is the *débris* of ancient history, spread out for modern study.

The alternations of temperature between day and night I found difficult to contend against in Italy, particularly the sudden change from the close heat, equal to that of a

July day in England, to the cold of a November evening immediately on the setting of the sun. To stand on the steps of the Lateran in a hot sun, and look upon the orange trees covered with golden fruit, and then at the hills above tipped with snow, seemed a somewhat contradictory sight; but when the Sun had ceased to influence the atmosphere, the winter asserted its sway, and the cold air from the snow was bitterly inclement. Wet, snow, east wind, occasionally made up a day of severe change in the midst of summer temperature; and, much as I had, in common with most Englishmen, deprecated our own variable weather, I do not know that I ever felt such violent changes as one half-hour at sunset produced in Rome. It completely undermined my health; and after many rallyings and relapses, I at last found the necessity of leaving altogether; and I accordingly devoted another week to again going over the principal sites and collections, and then bid adieu to this, the most interesting city of the Old World. The last of its antiquities I saw was Hadrian's tomb, one of the glories of old Rome; the last of its modern works, the noble dome of St. Peter's, the great glory of modern constructiveness.

In noting my experiences of Rome, I have chiefly studied brevity, restricting myself to main points, omitting minor details, and giving the results freely, as one friend should communicate them to another. In rapid sketching and hard labour of sight-seeing, I think myself untiring; illness came on at a bad time, but I felt fortunate in escaping with so little. I think I omitted seeing nothing of importance in the city, though I have omitted to name them in these notes, as I could have nothing new to say about them. Most of the celebrated things I saw several times, and I left satiated with its historic art-treasures.

“ ———— Oft while I live,
 In my own chimney-nook, as night steals on,
 With half-shut eyes reclining,—oft, methinks
 While the wind blusters, and the pelting rain
 Clatters without, shall I recall to mind
 The scenes, occurrences, I met with here,
 And wander in elysium.”

Rogers's Italy.

PARIS, January 9th, 1857.

I desire to follow up my last lengthy communication by a brief detail of what I saw on my way home, particularly as it includes the important antiquities at Orange, comparatively little known, and seldom visited.

On reaching Civita Vecchia, after a dreary night journey by the diligence, I devoted the next day to a ramble about the dismal little town. In the Museum of the Lateran is a noble figure of Neptune, standing on the prow of a galley, found in the port here; and in one of the rooms of the fortress is a small collection of marbles, chiefly funereal inscriptions, which have been found in the neighbourhood. Immediately beside the fortifications, to the north of the city, the sea washes over foundations of ancient buildings, the angles of which are constructed of brick, and the walls faced with reticulated work, exactly as engraved on p. 54. Finding I should be obliged to wait another day for the direct boat to Marseilles, I hired a conveyance, and drove out about two miles to the ancient city of Corneto, the *Tarquinia* of Etruria, and the place from whence Signor Campanari obtained the remarkable collection of Etruscan antiquities exhibited in London some years ago, which have since been deposited in the British Museum.

The road leads through a fertile, but badly-cultivated

country, to the high ridge of land overlooking the sea, where the decayed medieval city of Corneto, with its lonely walls and half-ruined towers, tells a tale of the insecurity of the days when they were erected. The whole town has a deserted look: decay and torpidity characterize city and people. The listlessness of unemployed poverty clouds over all; and it is impossible to look over the lovely expanse of country here, where corn, wine, oil; and fruits seem to grow almost spontaneously,—to see “nature flourishing and man’s decay,” without strong feelings of repugnance at any rule of priest or king that should thus turn God’s bountiful providence, by their mismanagement, into a land of want and sorrow.

There is a large comfortless inn in this town, which was formerly the Palace of Cardinal Vitelleschi: it is now in a neglected state, but abounds with beautiful details of architectural enrichment. It was built in the fifteenth century, and is a characteristic specimen of a noble residence of that period. In the courtyard is a richly decorated well; by a winding stair in the gate-tower you ascend to an open balcony, with richly sculptured arches and balustrade, leading to the rooms now appropriated to travellers. In passing through the bed-chamber, I was amused at seeing more than twenty beds ranged opposite each other in a long room, in which travellers were promiscuously lodged for the night: it brought to mind the mistakes and adventures at inns narrated by Boccaccio and the tale-tellers of the middle ages.

It is about a mile from the town where the tombs are situated which have offered such a rich storehouse to museums. More than two thousand of them are closely packed over this vast necropolis, and were originally covered by tumuli, concealing the entrance, which is always down a flight of steps, between walls made in the

white calcareous stone which forms the high land here: the tombs are square, cut in the heart of the stone; the spider-web that hangs about them is thickly coated with a deposit of lime, but the paintings on the walls are in some instances singularly fresh. They are but one remove from those of ancient Egypt; and like them are painted in bold black outline, with flat tints of prismatic colour. They delineate mythological stories, funeral solemnities, and scenes of ancient Etruscan life; and have furnished the modern world with invaluable authorities for a better knowledge of the Etruscans. One known as the *Grotto del Tifone* is one of the largest of these tombs, and appears to have been used as a family sepulchre. It is named from the Genius of Death painted on the square pillar which stands in its centre, and supports the roof. Broad steps rise above each other round the walls of this chamber, and upon them were ranged a series of stone sarcophagi, with recumbent figures on the lids: several still remain, but the rest are scattered over Europe, as well as the numerous antiquities that have been discovered in this fertile spot.

I need not detail the unpleasantries of a bad sea voyage to Marseilles, or the pleasantries that await voyagers in that gay and extravagant sea-port, where theatres, cafés, and places of public amusement are literally got up regardless of expense, for there is one in the *Rue Canebière* which rivals the glories of Versailles and the Alhambra. It has two saloons, painted and decorated in palatial splendour, with first-rate ability not unworthy a royal palace, though open to the humblest artizan who may choose to spend the price of a cup of coffee. We need not wonder at the better knowledge of art, and due appreciation of its products among the commonalty of continental nations, when art is in every way made constantly familiar

to them: yet England obstinately ignores, through its government, the position art should take as a great educational means. The spirit of trade is the great ruling power in England; and it is amusing to note how everything is judged by the "money" standard of merit: hence it is no unfrequent thing to hear the price of a work of art or antiquity paraded as one of its great claims to attention, or the ability of an artist enforced in the words—"he is a very clever man; he sold his last picture for a thousand pounds"!

I travelled by rail to Avignon as soon as I could, that I might make that pleasant old city my resting-place for a few days. The delightful blandness of the climate, the magnificent view from the *Rocher des Doms*, the quiet of the city; all combined to form an excellent restorative after the fatigues of travel. Avignon, "taken for all in all," is one of the pleasantest cities I ever was in; it is in the midst of the most magnificent scenery, and is a central point from whence all the grand Roman antiquities of the South of France may be visited; and they equal in interest and beauty anything Italy can show. Around it, at easy distances, lie Tarascon, Arles, Nismes, Orange, Apt, Sisteron, and numerous other places abounding in antiquities which would repay a proper examination.

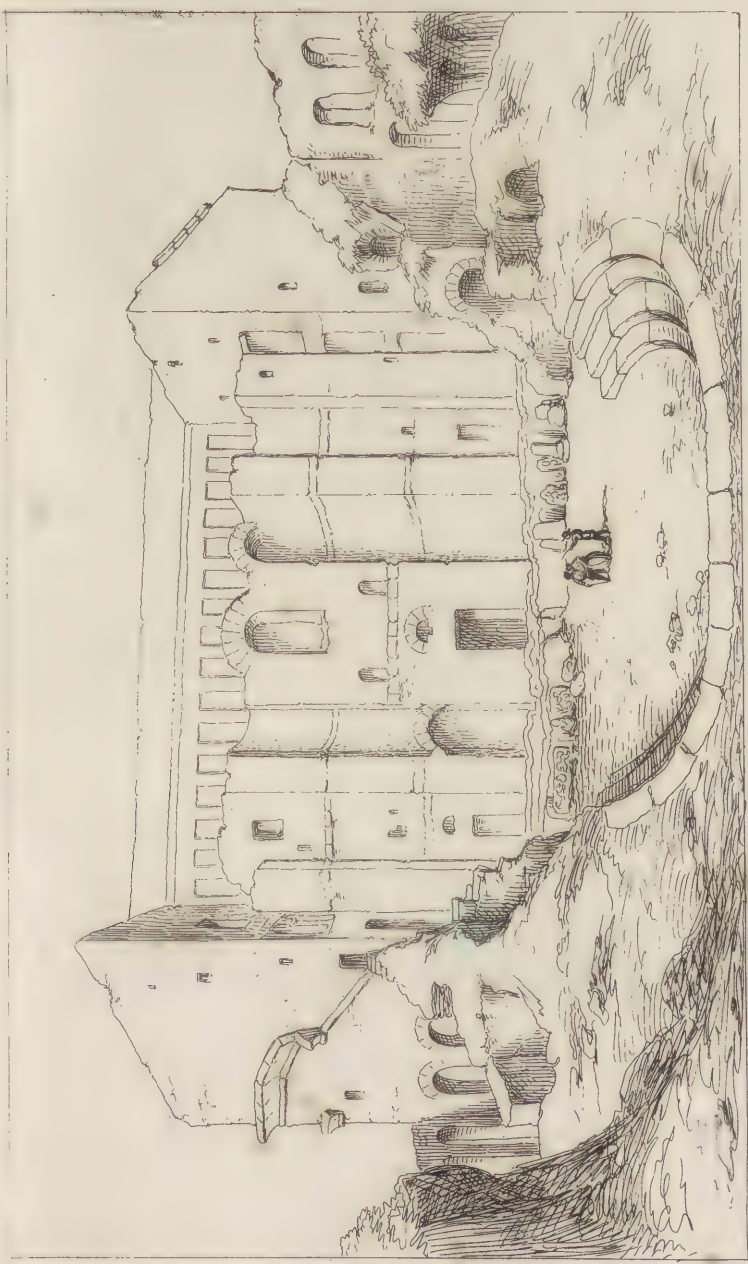
I devoted one day to the old city of Orange, (the *Arausio* of the Romans), having been greatly impressed with the grandeur of the remains of the Roman theatre there, which I had passed several times by the railroad without being able to stay and examine. It is situated at the foot of the limestone rock, once crowned by the castle of the princes of Orange, of which a few walls only remain. The rock has been ingeniously adapted by the Roman builders to the uses of the theatre, by excavating it into semicircular ranges for the seats of the spectators; the

scena, an enormous mass of masonry, facing them, being connected with the slope of the hill by side walls, and various apartments for the use of the actors. Like the theatres of Arles and Nîmes, the whole interior of the building was once crowded with the hovels of the poorer population of the city, which were cleared away only about twenty-five years ago; some few still remain in the upper corridors to testify to the wretched character of these habitations.* Standing on the upper row of seats on the hill-side you obtain the view of the interior, which I have engraved, plate VII. The dark mass to the left, in the foreground, is a portion of the rocky hill, and on each side of the *scena* may be detected the outer walls connecting it with the grand mass of masonry which bounds the theatre on the side of the town. These walls are constructed of huge blocks of stone, without cement, and the front towards the small square opposite the theatre is very imposing. I believe no grander fragment of Roman work



exists, and it is singularly perfect on this side, as may be seen by the woodcut. A row of arcades (closed) occupies

* There are several old views extant of the theatre, with its parasitical village; but the largest and most curious is in a now-



THEATRE AT ORANGE.



the upper story, and above them are two rows of projecting corbels; the upper row pierced for the reception of masts to secure the awning drawn over the spectators; the lower row acting as supporters, upon which they rested. There appears to have been a portico attached to the lower part of the walls in front, and the mark of the roof, immediately beneath the upper arcade, is distinctly visible. This with the rest of the building has been admirably restored in a large model, shown by the custodian of the theatre, which is most usefully placed here for the visitor's study. The height of this great wall is 121 feet, and its length 335; and, in some places, it is 13 feet in thickness. Withinside are ranged along the *scena* the remains of many portions of ornamental sculpture, which once decorated it: among them are a few fine friezes; a bas-relief representing two Centaurs bearing baskets; and a female playing the double flute—all of very grand style. A fragment of a Sphinx, and a male statue clothed in a breastplate embossed with griffins, as well as an abundance of fragments of porphyry, rosso antico, and rich marbles, once forming the decoration of this noble theatre, testify to its pristine magnificence.

There is another antiquity at the extremity of this dirty little town, of which France may be justly proud. It is a Roman triumphal arch, on the road to Lyons, the grandest monument of the kind out of Italy. Before the year 1730 it was buried so deep in rubbish, and partly

forgotten series of "Remarks on Several Parts of Europe, by John Breval, Esq.," published by Lintot in two volumes, folio, 1738: a book which received a passing blow in Pope's *Dunciad*, with that want of candour so generally conspicuous in all satires. In this view a large number of trees and bushes are growing luxuriantly amid the houses which densely crowd the whole area.

incorporated with the palace of the Princes of Orange, that it was covered to the spring of the side arches: it is now entirely cleared, and stands opposite a noble avenue of trees, the roads passing round it, and every care being taken to prevent further injury or decay. The cut will give the reader a general idea of its form, the sculptures



can only be indicated on so small a scale, but they are worthy of attentive study. On this, the north side, over the side arches are sculptured groups of military trophies, consisting of shields, spears, trumpets, and ensigns, several surmounted with the figure of a boar. The story above has bassi-relievi of a naval character, such as beaks of galleys, anchors, aplustres, etc. On the summit above the centre arch is a battle scene; and to the right of that a series of sacrificial instruments are sculptured. The sides of the arch are divided by columns into three panels, on each of which are represented two figures of captives in barbaric costume, and above them groups of military trophies. The south side has been most injured, but it appears to have been originally like the north one. The historic

event commemorated by this arch has been never satisfactorily settled; the old conjecture was that it commemorated the victory of Marius over the Cimbri near Aix: this was chiefly supported by a reference to the name MARIO, inscribed on a shield on the south side; but in the absence of all other proof, this can go for nothing, inasmuch as many other names are inscribed upon other shields, such as UDILLO, ROMAGVS, etc., probably the names of barbaric chieftains, whose subjugation has been here commemorated. It is unfortunate that no inscription has been discovered to throw any light on this fine monument. It has been more reasonably conjectured to commemorate the victory obtained by the consul Fabius Maximus over the Allobroges,* as related by Strabo, which decisive victory took place not far from Orange, where the Sorgue flows into the Rhone. This conquest gave security to the great port of Marseilles, adding another enormous province to the Roman Empire.

In a locality so delightful as this, with a climate nearly as bland as Italy, and much more healthy—surrounded by scenery of the finest and most varied character, and within easy distances of such remarkable monuments as those I have described, and the *Pont du Gard*, which is too popularly known to need description here, I lingered longer than I had intended. My pleasantest reminiscences are of those days when Avignon was my “head quarters.” I never tired of the noble panorama from the *Rocher des Doms*, where the eye wandered far over the sunny plains of Provence—from Pont St. Esprit to the mouths of the Rhone. Here civilisation revived after the dark age that fell upon Europe, when the great Roman power had been

* Neither of these conjectures, in my opinion, seems at all satisfactory. C. R. S.

overthrown by barbaric might. Each town on the banks of the noble river has some history more or less connected with the chivalric era that succeeded; and tales of the troubadour-king René of Anjou and his poetic court are attached to many spots within ken. In this castle he held his revels; in that church he painted an altar-piece. The great monastic establishment of Montmajeur brings to mind the old romance—the *Diana* of George de Montmajeur so respectfully treated by the priest who burned Don Quixote's library. The Valley of Vaucluse, and the home of Petrarch may be descried here also. Mont Ventoux seemed to be the line of separation from a keener atmosphere; and the snow which rested on its peak, and the fogs which lurked in the valley of the Rhone beyond, told that winter waited there. Alas! my home was not in "the sunny south"; and I was compelled now to depart as fast as steam could carry me.

From Orange my journey home was a rapid one: Lyons, Dijon, and Paris were my only stopping-places; and railway travelling admits of no notes.

Ever yours, most sincerely,

FREDERICK WM. FAIRHOLT.

To C. ROACH SMITH, ESQ.

Temple Place,

Strood,

Kent.

The interesting monument of which Mr. Fairholt has given an engraving in p. 8 of his Letter, was formerly in the exterior wall, above the chief entrance of the front of the celebrated church of Aisny, situate at the confluence of the Rhone and the Saône; and a few years since it was transferred to the lapidary museum of Lyons. It has long since engaged the attention of French antiquaries; but it has not always been fully or correctly described. Mr. Fairholt's drawing and remarks are an acceptable contribution to the numerous examples of dedications to the *Deæ Matres* recorded in the preceding volumes of the *Collectanea*.

The inscription may be read, *MATRIBUS AVGVSTIS PHILENUS EGNATIUS MEDICVS*. The earthen vessels inserted in the sides of the stone are probably intended as symbols of the profession of a doctor: they may, also, have contained some choice offerings. The shape and hollow form of the stone is very unusual. It would seem to have been constructed for the deposit of some substantial tokens of the dedicator's devotion.

The inscription in p. 92, so important in its relation to the history of Britain, has never before, so far as I can ascertain, received a proper description, as regards its actual condition, at the hands of any English traveller. Its width, eighteen feet, the form of the marble, the manner in which the restored portion has been added, and the arrangement of the lines, are most useful in assisting a correct understanding of the inscription. In connection with the engraving Mr. Beale Poste's remarks in his *Britannic Researches* will be read with additional interest. It will be seen that his proposed emendations do not materially interfere with the general sense of the inscription. The *cos. v. imp. xvi* of the reading proposed by the

antiquaries of Rome comes, perhaps, closer to the evidence afforded by the coins of Claudius; but Mr. Poste shews reasons for placing the date at the twenty-second imperatorship of Claudius. The space in the eighth line is rather in favour of the word BARBARAS. IN DITIONEM, in the last line, seems a happy reading; and, as Mr. Poste observes, is warranted by classical authority.

As regards the remarkable triumphal arch at Orange and its sculptures (p. 105), the architectural features indicate a much later date than those suggested; but in the absence of inscriptions it is hazardous to say on what occasion the monument was erected.

C. R. S.

SILVER SUPER-ALTAR;
IN THE POSSESSION OF LORD LONDESBOROUGH.
By F. W. FAIRHOLT.

PLATES VIII AND IX.

ON p. 2^d of the present volume I noted the purchase by Lord Londesborough of an antique work, which I then styled a silver reliquary, and which I afterwards engraved in the *Miscellanea Graphica* devoted to his lordship's collection. I have since found that term not to be the correct one; and having seen, in the course of a rather extensive tour to the principal European Museums this summer, some other examples, I am now enabled more clearly to define its name and use. The inscription upon it assures us that relics of the saints were placed in it, and this led to the idea that it was a reliquary; but it is, in fact, an object of much rarer occurrence, its antiquity



ONE-HALF THE SIZE OF ORIGINAL.

FRONT OF A SILVER SUPERALTAR.

IN THE POSSESSION OF LORD LONDESBOROUGH.

Back of
Foldout
Not Imaged

adding greatly to its intrinsic interest. It is one of those small super-altars, or portable altars, of precious material, used in the service of the Romish Church, which, having been properly hallowed, might be carried by the priest for his use upon altars, or in places where mass could not otherwise be said.

The altar in the ancient church properly consisted of a solid slab of stone, oblong and in one piece; it was always marked with five crosses; they were the spots upon which the incense was burned in consecrating it. Of this kind of altar there is an exceedingly interesting example in the cathedral by the side of the old Papal palace at Avignon: it is supported on five pillars, and their foliation and form would lead to the inference that it is a work of the tenth or eleventh century; I have briefly described its other peculiarities on p. 33. Dr. Rock informs us,* that "when an altar had not been so hallowed, or happened—no unusual occurrence in little domestic oratories—to be made not of stone, but timber, which might not be anointed, a small thin stone, consecrated and bound in a wooden frame was set upon the altar, and mass was thus duly said." It was particularly ordered that this frame of wood should surround the stone, as in accordance with the constant symbolism of the Catholic Church, "the altar is like unto faith, which to be true must have its ground (Christ) whereon to be built; so the altar to be correct should never be made without having something else as its foundation, and thus always rest upon another material as its ground." Such, says Dr. Rock, was the teaching of St. Anselm, Archbishop of Canterbury, and he adds, "from the days of St. Anselm (A.D. 1093), perhaps even earlier, it is most likely that churchmen, in

* *Church of our Fathers*, vol. i, p. 247.

constructing a super-altar, looked upon it as a token of a Christian's faith, and, therefore, never allowed its slab of stone to be by itself, but always caused it to rest upon a ground-work of wood, silver, or gold, or any other substance besides its own material. By doing thus, they wished us to understand, that each one's faith, to be true, saving, profitable to him, must not stand alone—leaning merely on self, upheld only by the will, trusting solely to human reason, and be nothing else than human faith—but must trust undoubtingly to Christ, rely on Christ, have Christ for its ground, its foundation, and thus be Divine faith."

These super-altars, tablets, or portable altars, unlike the simpler ones of consecrated stone, were highly enriched; the marble was of the rarest and most costly kind; but always framed in wood for the reasons already given; it was sometimes encased in plates of gold or silver, and decorated with chasing or other enrichments and precious stones. It stood as an ornament upon the high altar, and was commonly used in the Anglo-Saxon church. Dr. Rock has noted many records of this fact from writers of that era, and he establishes their use through every age of the Church. Porphyry, or red marble, was used for the centre, but jasper was the most desired, inasmuch as in the language of Christian symbolism, jasper indicates faith. Other stones were, however, used, and jet appears to have been a favourite material in England. This centre stone being let into a solid frame of oak, "between the wood and marble were enclosed some relics, and the whole was mounted in gold or silver." Of this kind is Lord Londesborough's example.

The front, or upper surface (pl. viii), has in the centre a piece of mottled marble set in a frame of wood, upon

which the silver is mounted. Mr. Wright thus describes it:—"On this front the figures are left white on a gilded ground. The middle of the upper compartment contains the figure of the Saviour, enthroned, within a circular auriolate, and delivering the keys to St. Peter, who stands on his right hand, and the book to St. Paul, on his left. A peculiarity will at once be perceived in the keys, the wards of which are formed severally of the letters PE and TR, to represent PETR' (or Petrus). Behind St. Peter stands a saint, whose pastoral staff shows him to have been a bishop; and whose name is given in letters which, placed one under the other, form a vertical line of separation from the other subject, *s̄cs* BLASIVS, or St. Blaise. Another episcopal saint, on the other side, is stated to be *s̄cs* NICOLAVS, or St. Nicholas. On the left hand side of the central opening is represented Melchisedech, holding in his hand a cup surrounded by a nimbus. On the other side stands Aaron, crowned and holding the censer. In the compartment underneath, we see Abraham preparing to sacrifice his son Isaac, with a sword which in form and character resembles those of the Anglo-Saxons or Franks. The divine hand arrests him at the moment of giving the blow; and in one of the trees, which are drawn in the conventional style above mentioned, the ram has become entangled, which is destined to serve as a substitute in the sacrifice.

"The back of this reliquary, which is represented in our cut (pl. ix), differs from the front in having the ground silver, and the figures, circles, etc., gilt. The centre is occupied by the lamb, with its head in a cruciform nimbus; and the whole enclosed in a circular band, which bears the inscription, + AGNVS DOMINI, instead of the more usual Agnus Dei. At the corners are the four virtues, crowned, and holding scrolls, and placed within

similar circles, on which are inscribed their names:—
+ IVSTICIA, (Justice), + PRVDENCIA (Prudence), + FOR-
TITVDO (Fortitude), and + TEMPERANCIA (Temperance).

“The band of silver which forms the edges or sides of this curious reliquary bears on three sides the ornament represented in the slip underneath our second cut (pl. ix), which is the upper edge. The lower edge, which is represented beneath the first cut (pl. viii), is occupied by an inscription which gives us the names of the saints whose relics were contained in it, and which, singularly enough, do not include those of the saints whose figures are engraved on the surface. This inscription is as follows:—

HIC ĆDVNTVR RELIQVÆ SĀI IOHANNIS . PAPĀ . ET
CIRIACI PANCRACTII . KILIANI . MARTĀ .

i.e., “herein are contained the relics of St. John the Baptist, and of Ciriac, Pancratius, and Kilian, the martyrs;” from which it appears that relics of these saints were placed beneath the central stone, in accordance with the ancient custom, as noted by Dr. Rock.

Mr. Wright thus ingeniously comments upon the probable era of its fabrication:—

“Besides the general style of this curious monument of art, there are several circumstances which would lead us to ascribe it to a date not later than the tenth century. The square crowns exactly like those represented upon it, are found in Anglo-Saxon works about that period. The head given in the annexed cut is that of King Edgar as he is represented in a MS. belonging, probably, to the latter end of the tenth century, or perhaps to the beginning of the eleventh. (MS. Cotton., Tiber. A. iii.)





ONE-HALF THE SIZE OF ORIGINAL.

BACK OF A SILVER SUPER-ALTAR.

IN THE POSSESSION OF LORD LONDESBOROUGH.

Back of
Foldout
Not Imaged

With regard to the colour of the central stone, green, it may be observed, that that is symbolic of celestial gladness, of faith, and of immortality. In the treasury of the cathedral at Bamberg, in South Germany, is preserved an ancient super-altar, greatly resembling Lord Londesborough's; it has also a green central stone precisely similar. I have seen another, less ancient, in the Ambras Collection, at Vienna; but neither appears to possess the age of our specimen. The stone is now known as green porphery, or *serpentino*, and was valued for its rarity in the olden time, and believed to have been obtained from quarries in Egypt, their locality being then unknown.

Dr. Rock says, "Of all the precious articles of Church furniture, super-altars are among the very rarest to be now met with anywhere;" and engraves one, of which he is the fortunate possessor, and declares that he is not aware of another in England. It was bequeathed by Cardinal Bessarion to the Abbey of Avellana, in Gubbio; and thence passed into the collection of Count Cicognara. Dr. Rock thus describes it:—

"Its stone, measuring 9 inches long, by $4\frac{1}{2}$ inches broad, is of a marble mottled dull purple and green, which antiquaries in Italy call Oriental jasper, and is let into a solid piece of oak: both are cased in silver, having three out of the four original very low silver feet attached to the under sheathing, which is one whole plate of the same metal, rather thick. On each of the four upright sides are silver-gilt borders, with scroll-work standing out,—evidently done by a stamping or pressing process, like milling. On the upper surface there is a border $1\frac{1}{2}$ inch wide, of silver gilt, so placed about the marble as to hide the wooden bed within which it lies. This border is most elaborately ornamented with scrolls, some cut with a graving-tool, or

‘pounced’; others not only so engraved, but wrought as well with *nielli* or designs cut into silver and filled in with a black metallic preparation. At the four corners are figured the elements, symbolized by youthful virgins, each wearing a diadem: Fire holds two flaming torches; Water, with her body half out of a flowing stream, is pouring that fluid from one vase into another; Earth carries baskets of fruit and flowers; and Air has a cloud floating within her right hand, on her left is perched an eagle. In the middle of the furthest border stands a nimbed lamb, upholding with its right leg a flag, the staff of which bears, at top, a cross of two transoms,—and a chalice, on the ground before it, catches the blood which gushes from its breast. To the right of the lamb is seen a nimbed angel, holding a long sceptre; on the left, another angel, nimbed, supporting in his muffled hand a mund or ball, surmounted by a double transomed cross. In the centre of the nearer border, a dove, nimbed, stands upon an altar. All these figures, drawn with the purest outlines, are done in *niello*, and from its several characteristics, I take this super-altar to be a work of the end of the twelfth century; and Cicognara, no incompetent judge, thus speaks of it: *Singolare è in questi nielli la somma varietà della punteggiatura sui fondi dorati, non che il modo di rilevar gli ornamenti ora in lume ora in ombra.—Calcografia, p. 73.*”

Lord Londesborough’s super-altar is more simply decorated with incised lines only, the ground or the figures being relieved by gilding. It was purchased in France; and probably belonged to the treasury of some rich cathedral scattered in the Great Revolution of the last century, when so many sacred objects were ruthlessly destroyed, or desecrated, after ages of care had been bestowed upon them. To recur to Mr. Wright’s argument, as to its age, I may here note that the square

crowns are seen in Frankish as well as Anglo-Saxon MS., of the ninth and tenth centuries, as may be noticed in Montfaucon's *Monumens de la Monarchie Française*; and to France I should be inclined to attribute the workmanship of this specimen, which is now safe from further vicissitudes in the hands of one who knows how to value so rare and curious a work of early art.

F. W. FAIRHOLT.

INSCRIBED FUNEREAL URN

IN THE

MUSEUM OF JOSEPH MAYER, ESQ.

PLATE X.

WHILE at Liverpool, examining the Faussett collection of Saxon antiquities then recently located in Mr. Mayer's Museum, my attention was excited by an urn, upon which I detected an inscription cut with the point of a sharp instrument, and in perfectly clear and legible characters. It is here represented, together with the inscription, the latter of the actual dimensions, the urn itself being nine inches in height, ten inches in diameter, and five inches across the mouth.

I soon ascertained that this urn, although it formed a portion of the Faussett collection, was not mentioned in the *Inventorium Sepulchrale*. From its peculiar character, I at once doubted its having been exhumed in either of

the burial places excavated by Bryan Faussett; and everyone who may feel disposed to consult the engravings of the Kentish Saxon urns figured in the work above mentioned, will at once see the grounds of my scepticism. But among some miscellaneous manuscripts which came into Mr. Mayer's possession with the collection, I found a copy of a memorandum written by Bryan Faussett, in which he speaks of having been presented with two urns discovered at North Elmham, in Norfolk. I make no doubt this is one of them, because it accords perfectly in character with those which have been found in Norfolk, and particularly at North Elmham. At the same time it is remarkable Bryan Faussett did not notice the inscription.

Both of these urns contained calcined human bones; one, those apparently of a grown-up person; the other, those of a young one, as the teeth and jaws seemed to indicate. In both were a pair of brass nippers, and some small pieces of iron and copper, which seemed parts of fibulæ: in one, a piece of an ivory comb; in the other, two or three pieces of vitrified substance which seemed to have been beads.* It may be inferred that the bones of the young person were those in the urn under consideration. The inscription is in memory of "Lælia Rufina, who lived thirteen years, three months, and six days."

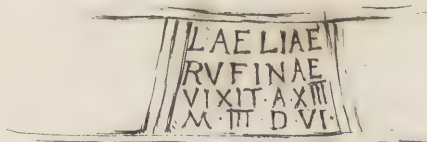
Inscribed sepulchral urns are of very unusual occurrence, although nothing could have been more simple and enduring than memorials cut upon fictile vessels. All the examples that present themselves at the present moment are the following: one recorded by Casaubon,† cut on the neck of an urn found near Newington, in Kent: 10M.

* The memorandum is appended to these Notes.

† Notes on the Meditations of M. Aurelius, p. 33.



D·M



H. M. Rolfe

INSCRIBED URN.

In the Museum of M^r Mayer.



V . FELLIX . SEVERIANVS . PATER . D . OZA . (*ossa*)?: the word VICTORINVS inscribed in two places upon an amphora containing two urns, found at Wickham-Creux, in Kent, an account of which was published in the *Gentleman's Magazine* many years since; D . M . upon four amphoræ, and DIS MANIB upon a fifth, figured by Grivaud de la Vincelle in his *Arts et Métiers des Anciens*; and DIIS MA.... upon a fragment of an urn found, with perfect ones, containing burnt bones, in the neighbourhood of Mamers (Sarthe) in France.* A few more examples may probably be met with. But the peculiar interest attached to the urn in Mr. Mayer's museum does not consist in the inscription; but in the fact of its being incised upon an urn of a class which, with good reasons, has lately been denominated Saxon.

Urn analogous and with similar contents have been abundantly discovered in Norfolk, in Suffolk, in Cambridgeshire, in Derbyshire, and in Yorkshire: less plentifully in Nottinghamshire, in Northamptonshire; and, sparingly, in some other counties. Examples have been given, and they have been commented on in the earlier volumes of the *Collectanea*. In the extensive Saxon cemeteries in Kent, excavated by Bryan Faussett, and in several others in the same county more recently examined, they have not been noticed. In the burial-place at Sittingbourne, described by the Rev. W. Vallance in the first volume of the *Collectanea*, a few cinerary urns were dug up near the graves in which bodies had been deposited. Not having had an opportunity of seeing the urns, I cannot speak from personal observation; but Mr. Vallance's description goes to show they were somewhat similar. Generally they are found unaccompanied by

* Bulletin Monumental, tom. viii, p. 93.

skeletons, by weapons, or by any other objects except nippers, tweezers, small shears, combs, beads, and fragments of fibulæ, which appear to have been burnt with the bodies.

The remarkable differences between these two modes of sepulture, the burial of the body entire with weapons, utensils, implements, and ornaments, and interment by cremation, have not escaped the consideration of all who have given the subject any serious reflection. The inquiry into the cause of these two different forms of burial of the population which succeeded the Roman, is the next step in advance from the ground gained by clearly understanding the chief points of difference between the Roman and Saxon burials. The question is an important and interesting one. It is however at present beset with certain difficulties; and these difficulties chiefly arise from the comparative paucity of authenticated facts hitherto furnished for comparison. As far as evidence goes, as I have before observed, in Kent, where, about the middle of the fifth century, it is generally believed, the Jutes established themselves, the burial-places which have been opened do not furnish examples of cremation, and urns such as found in Norfolk, Suffolk, and other counties are wanting. But we can hardly yet conclude either that they have not existed or are not still buried beneath the soil and undiscovered. On the other hand, in the counties in which the form of burial by cremation is most frequently met with, evidence has not yet been supplied as to the relative proportion of interments by burial of the body entire. The conclusions to which we arrive must, therefore, not be considered in every respect satisfactory, only so far as they are countenanced by reliable facts.

At Sittingbourne, a few cinerary urns were found interspersed among skeletons. Unfortunately Mr. Val-

lance was not able to procure so much information as could have been desired on their precise position. At Wilbraham, in Cambridgeshire, the Hon. R. C. Neville discovered upwards of one hundred and twenty urns and one hundred and eighty-eight skeletons in the same burial-place. When first I heard that Mr. Neville had found bone-urns in close contiguity with skeletons, I remarked that it would appear the cemetery belonged to two different epochs; and that I doubted the interments to be contemporaneous. A perusal of Mr. Neville's printed report* confirms my opinion. The urns with burnt bones which were found in the graves with skeletons, appear to me to have belonged to prior interments which were disturbed when the graves were dug, and afterwards carefully replaced. This explanation will not be at variance with the belief that when cremation had ceased as a general custom, it may, in exceptional instances, have been used over a considerable period of time.

Wherever these mortuary urns are found I think we must ascribe them to the earliest Teutonic tribes which settled in Britain. Apart from the consideration that cremation preceded the sepulture of the body entire, the urns themselves more nearly resemble the Roman forms than do the earthen vessels deposited in graves with corpses. They are of ruder fabric and less elegant in shape, but the Roman influence is more or less apparent in them all, as it is in the Frankish pottery found in France and in Germany; and especially so in the urns

* Mr. Neville has published a valuable account of his researches, in a folio volume, entitled, "*Saxon Obsequies, illustrated by Ornaments and Weapons.*" It contains forty coloured plates, arranged with care and taste, and admirably executed.

from Stade on the Elbe and other parts of north Germany, which must be attributed to the forefathers or kinsmen of the earliest Anglo-Saxons. Our researches have not yet been sufficiently extended to enable us to pronounce upon the Roman interments by cremation towards the close of the imperial rule in Britain and for half a century subsequent. It is not at all improbable that most of these urns are of Roman fabric; that, although used by the Saxons, they were made by Roman potters; and that in the lowest grades of their workmanship we may recognize more of the unaided hand of the Saxon and less of the Roman instructor. Another very important question arises on approaching this subject of inquiry; and that is, why are Saxon interments by cremation never accompanied by weapons, and those by burial almost universally so? It may be, and has been, suggested, that the fire which destroyed the body would also consume the swords and spears. But it may be doubted whether it would do so to such an extent as to leave no traces whatever.

The urn in Mr. Mayer's Museum must be regarded as influencing to a certain extent our opinions on the so-called Saxon mortuary urns, and if not to modify, at least to reconsider them. The inscription is in every respect a Roman one, written in a well-known and very common funereal formula. If the urn came from the ancient cemetery at North Elmham, as most probably it did, it shows that in one instance, at least, a Roman family interred the remains of its dead conjointly with the Saxons, presuming the generality of the urns found there contain the bones of Saxons and not of Romans of a very late time. We have found the Saxons and the Romans reposing in other burial places side by side; and here they would seem to hold the same posthumous relationship. The inference that may be drawn from these facts is antagonistic to the

popular idea that the advent of the Saxons into Britain was attended universally with hostility, and with the carnage and extermination of the population of Britain. But under whatever point of view we may regard this inscribed urn, or in whatever way it may assist future discoveries, it must be received as an important acquisition to our archæological materials.

Copied from a Memorandum in the Rev. Br. Faussett's handwriting, by H. G. F.

March 27th, 1762.—Being this day on a visit to my neighbour, Mrs. Miller, of this parish (Nackington) she was so obliging as to shew me two Roman urns which she had lately brought with her out of Norfolk, where, on an estate of hers, at North Elmham, they are frequently found. These hold about one gallon each, and had not been opened. They were full of burnt bones and ashes, encrusted and mortared together in such a manner that I found it no very easy matter to get them out of the urns, which had, both of them, narrowish mouths. In each I found a pair of brass nippers, the springs of which had not yet lost their elasticity. They had, each of them, a ring of brass wire, as if to hang them by. In one of the urns was a piece of an ivory comb. In the other, two or three pieces of blue and green glass, or other vitrified substance, which, I imagine, were beads; and in both, some small pieces of iron and copper, which seemed parts of fibulæ. The bones, in one of them, seemed to have been those of a grown-up, if not an old, person: the others, those of a young one: I judge from the teeth and jaws.

I once saw another urn brought from the same place, and very like these, in the possession of the late Thomas Barrett, Esq., of Lee, in this county. In this, also, was found a pair of nippers.

For an account of urns found at North Elmham see *Phil. Trans.*, abridged by Jones, vol. v, pt. ii, page 97.

MEMORANDUM.—Mrs. Miller gave me the above mentioned urns with their contents, 27th July, 1767.

B. F.

ROMAN COINS

FOUND AT

NUNBURNHOLME, IN YORKSHIRE.

THE following is an analysis of a mass of upwards of three thousand small brass Roman coins ploughed up, in an urn, in a field at Nunburnholme in 1855. The finder, with praiseworthy promptitude, took them to the Earl of Muncaster, the landlord, who ceded them to Lord Londesborough as lord of the manor. His lordship placed them in my hands for examination; and then distributed them among the chief public museums of the county of York, at the same time liberally rewarding the finder.

The reverses only are here given, with the number of the varieties.

VALERIANUS.

ORIENS AVG., 2; PROVIDENT. AVG., 1; VIRTVS AVGG., 1 4

GALLIENUS.

ABUNDANTIA AVG., 9; AETERNIT. AVG., 13; AEQUITAS
AVG., 2; ANNONA AVG., 1; APOLLINI CONS. AVG.,
12; CONSERVAT. PIETATI., 1; DIANAE CONS. AVG., 32;
FELICITAS AVG., 1; FIDES MILITVM, 3; FORTVNA RE-
DVX, 12; IOVI CONS. AVG., 3; IOVI CONSERVAT., 2;
IOVI PROPVGNATORI, 4; IOVI VICTORI, 1; INDVLGEN-
TIA AVG., 1; LAETITIA AVG. OR AVGG., 6; LIBERALI-
TAS AVG., 4; LIBERO P. CONS., 6; MARTI PACIFERO,
16; NEPTVNO CONS. AVG., 6; ORIENS AVG., 6; PAX

AETERNA AVG.,* 1; PAX AVG., 18; PAX PVBLICA, 1;
 PIETAS AVG., 2; P. M. TR. P. III. COS., 1; P. M. TR. P. III.
 ..., 1; P. M. TR. P. XII. COS. VII., 2; PROVID. AVG., 13;
 SALVS AVG., 10; SECVRIT. PERPET., 18; SOLI CONS.
 AVG., 1; VBERITAS AVG., 15; VICTORIA AET., 2; VIC-
 TORIA AVG., 2; VICTORIA AVG. III., 3; VIRTVS AVG.,
 13; illegible, 56 - - - - - 310

SALONINA.

DEAE(*Segetiæ*), 1; FECUNDITAS AVG., 8; IVNO AVG., 1;
 IVNO REGINA, 2; PVDICITIA, 1; VBERITAS, 1; VENUS
 VICTRIX, 1; VESTA, 3; illegible, 6 - - - 24

POSTUMUS.

AEQUITAS AVG., 1; (*Concord E*)QUIT., 1; (Fides) EQVIT.,
 1; HERC. DEVSONIENSI, 1; IMP. X. COS. V., 1; ORIENS
 AVG., 1; PAX AVG., 3; P. M. TR. P...., 1; SAECVLI
 FELICITAS, 1; VIRTVS EQVIT.,† 1; illegible, 1 - 13

VICTORINUS.

Obverse, VICTORINO PIO: radiated head to the right. *Re-verse*, . . . AVG., a female figure, with a cornucopia in her right arm: her left hand upon an anchor,‡ AEQUITAS AVG., 2; FIDES MILITVM, 4; INVICTVS, 79; PAX AVG., 101; PIETAS AVG., 22; PROVID. AVG. and PROVIDENTIA AVG., 73; SALVS AVG. (two varieties), 97; SALVS AVGG., a female figure feeding, from a patera, a snake rising from an altar; her left hand resting upon an anchor, 1;§ VICTORIA AVG., 1; VIRTVS AVG., 48; illegible, 25 - 456

* "Eternal Peace" seems a satire upon a prince whose reign was attended with constant wars, domestic and foreign. The coins with this legend (which are rare) are supposed to bear reference to a treaty of peace with the Marcomanni.

† The *Equites* are mentioned by Cæsar as constituting, with the Druids, the nobility of Gaul.

‡ It appears to be unpublished.

§ This coin, apparently unpublished, is not without interest. It would seem from Pollio that Postumus associated Victorinus

MARIUS.

CONCORD. MILIT., 1; SAEC. FELICITAS., 1; VICTORIA
AVG., 2 - - - - - 4

TETRICUS THE ELDER.

COMES AVG., 80; FIDES MILITVM, 54; HILARITAS AVGG.,
93; LAETITIA AVGG., 240; LAETITIA AVG. N., 15;
MARS VICTOR, 1; PAX AVG., 294; PRINC. IVVENT., 8;*
SALVS AVGG., 79; SALVS AVGG., 1; a female holding a
garland over an altar; her left hand upon a rudder; †
SALVS AVG., a female figure feeding a serpent upon an
altar; in her left hand a *hasta pura*, † 4; SPES AVGG., †
1; SPES PVBLICA, 88; VICTORIA AVG., 47; VIRTVS
AVG., 57; COS. IIII, a figure standing; and holding in
the left hand a palm branch, which rests upon the
ground; the right hand raised, 1; § illegible, 34 - 1095

TETRICUS THE YOUNGER.

COMES AVG., 11; NOBILITAS AVG., 1; PAX AVG., 28;
PIETAS AVG., 1; PIETAS AVGG., 56; PIETAS AVGVSTOR., 37;
PRINC. IVVENT., 22; SALVS AVG., 3; SALVS
AVGG., 1; SPES AVGG., 102; SPES PVBLICA, 138; il-
legible, 44 - - - - - 434

CLAUDIUS GOTHICUS.

AEQVITAS AVG., 15; ANNONA AVG., 9; CONSECRATIO

with himself in the empire of Gaul; and the *Augusti* may refer to these two, rather than to Victorinus and his son, the latter of whom, Pollio informs us, was created Cæsar by his father. Mr. Akerman, in his "Rare and Unpublished Roman Coins," cites a coin of Victorinus reading "Securitas Augg."

* Tetricus the Elder never having had the title of Cæsar, which "Princeps Juventutis" implies, this reverse must be considered as referring to the son.

† Both of these seem to have been unpublished; and may therefore be considered as new varieties of, in other respects, a very common type.

‡ With the double G, unpublished.

§ Unpublished.

(an altar), 47; CONSECRATIO (an eagle), 36; DIANA (Lucif.), 1; FELICITAS AVG., 11; FELIC. TEMPO., 2; FIDES EXERCI., 13; GENIVS AVG., 17; GENIVS EXERCIT., 7; IOVI STATORI, 12; IOVI VICTORI, 7; LAETITIA AVG., 4; LIBERALITAS AVG., 4; LIBERTAS AVG., 3; MARS VLTOR, 10; ORIENS AVG., 1; PAX AVG. (two varieties), 14; PAX AVGVSTI, 1; P. M. TR. P.... and P. M. COS., 4; PROVID. AVG. and PROVIDENT. AVG., 31; SALVS AVG., 7; SECVRIT. AVG., 4; TEMPO. FELIC., 1; VICTORIA AVG., 20; VIRTVS AVG. (two varieties), 20; illegible, 20 - - - - - 321

QUINTILLUS.

AETERNITAS AVG., 1; CONCORDIA, 1; GENIO EXERCIT., 1; LAETITIA AVG., 2; MARTI PACIF., 1; PAX AVGVSTI, 2; PROVIDENT. AVG., 3; SECVRIT. AVG., 2 - - - 13

AURELIANUS.

CONCORD., 1; FORTVNA REDVX, 1; LAETITIA AVG., 1; VICTORIA AVG., 1* - - - - - 4
 Coins so corroded as not to be identified - - - 415

Total Number.

Valerianus, A.D. 254	-	4	Tetricus Senior	-	811
Gallienus	-	310	Tetricus Junior	-	1097
Salonina	-	24	Claudius Gothicus	-	434
Postumus	-	13	Claudius Gothicus	-	321
Victorinus	-	456	Quintillus	-	13
Marius	-	4	Aurelianus, A.D. 270	-	4
			Undecipherable	-	415
		811			3095

* The portrait of Aurelian upon this coin resembles that of his predecessor, Claudius Gothicus; and the figure of Victory on the reverse is also precisely similar. It is one of numerous instances of the haste with which coins were struck on the accession of a new emperor: the engravers not being yet supplied with an authenticated portrait, and the issuing of coins being an important evidence of imperial power, the effigies of the late ruler was used whilst that of the newly elected one was being prepared.

Subsequently I received from Dr. Wilson, of Pocklington, a few more, picked up at the spot in the field where the bulk was found. Among these are two of Tacitus and one of Probus, which Dr. Wilson considers formed part of the original deposit in the urn. He observes that "coins had been occasionally taken from the same place for years, and are yet found in the processes of hoeing, harrowing, and ploughing, as well as by casual searching. The jar appears to have been touched by the plough some years since ; it was very near the surface ; and when found was full of water, which may explain the dull state of the mass of coins."

With a very few exceptions (most of which I have noted), none of these coins are of rarity ; and not one supplies any novel information on the events of the period to which they belong, although they tend in a striking manner to confirm the scanty records of historians. They extend over some fourteen years, and illustrate an interesting episode in the annals of the Roman empire, in which we gain an insight into the condition of the western provinces, more complete than any that occurs after the reign of Severus, and before the usurpation of Carausius.

During this period, Gaul, Britain, and Spain were ruled by Postumus, Victorinus, and Tetricus, the first of whom, having curbed the rebellious Germanic tribes when holding command of the legions in Gaul under Gallienus, ultimately took upon himself, by the sanction of the army, the entire government of the western provinces, utterly subdued the Germans, established castra along the frontiers, and ruled as *Imperator* and *Augustus* over a period of seven years (Eutropius says ten) with wisdom and success, *in bello fortissimus, in pace constantissimus, in omni vita gravis*, as Pollio informs us. This historian further states, that *submotis omnibus Germanicis gentibus, Roma-*

num in pristinam securitatem revocasset imperium; but the sway of Postumus was cut short by the caprice of the army, which in the provinces, as in Rome itself, had long been the fatal source of imperial government. The fine series of the coins of Postumus rivals those of the contemporary emperors, confirms the tribute paid to his merit by the historians, and in a peculiar and laconic style extends our conception of the stability of his reign: such as those inscribed *Felicitas* and *Salus Provinciarum* and *Restitutori Galliarum*; and the *Indulgentia* and *Liberalitas* types.

Victorinus and Tetricus were also men of ability; and in the speech of Marius to the soldiers who elected him, as Pollio states, in one day to be made emperor, in the second to rule, and in the third to be killed, we recognize the rough sentiments of a manly and honest soldier, who deeming it no discredit to have been a maker of swords, said he was prepared to use his properly, not with wine and women and in taverns, like the effeminate Gallienus, who was a disgrace to his father and his noble origin. If it were literally true that Marius held nominal rule for three days only, the moneyers must have been extremely expeditious in striking his coins: they certainly betoken a short reign; but one, probably, of somewhat longer duration than three days.

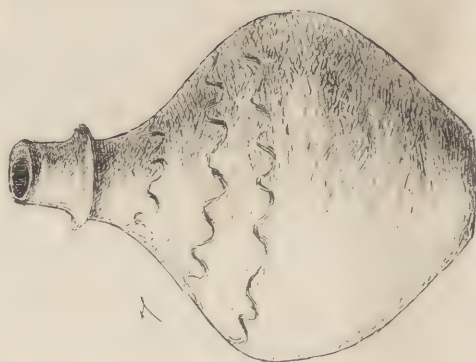
We are told that the tombs of Victorinus and his son, who had been styled *Cæsar*, were to be seen near Agrippina (Cologne); and that upon one of them was inscribed *HIC DVO VICTORINI TYRANNI SITI SVNT*; the epithet *Tyranni*, it need scarcely be observed, was used in reference to the mode in which the authority was conferred, and did not imply the meaning we assign to the word *tyrant*.

The reigns of the successors of Postumus were comparatively brief; and their fate untimely and violent, with

the exception of Tetricus, who saved his own and his son's life by an act of treachery to his army, which was doubtless only waiting a fair opportunity to rid itself of a commander, whose abilities had been chiefly distinguished in civil matters and in the art of governing for the public good. Tetricus was made by Aurelian *corrector* of Lucania, and restored to the senatorial dignity. Pollio relates that in his time the dwelling house of the Tetrici, an elegant edifice, was to be seen at Rome. In it was a representation of Aurelian conferring the *prætecta* upon the Tetrici, and receiving from them the sceptre and civic crown.

Lapidary inscriptions to Victorinus and to Tetricus have been discovered in England. From one of them, found at Birdoswald, on the Roman Wall, we learn that one of the cohorts which garrisoned the north of Britain was styled, in honour of the Tetrici, *Cohors Tetriciana*.





ANGLO-SAXON REMAINS

FOUND IN

KENT AND LINCOLNSHIRE.

PLATES XI TO XIII.

THE objects represented in the first of these plates were brought to light in the spring of 1859, by workmen employed in cutting the new railway between Strood and Cuxton, nearly a mile to the westward of the Temple Farm. They were deposited in a grave, about three feet deep, cut in the slope of the chalk down, together with a skeleton, the grave lying N.W. and S.E., and the head of the skeleton to the N.W. Fortunately, Mr. Humphry Wickham was present soon after the discovery, and secured the remains. To the zeal of this gentleman we are indebted, as the readers of the *Collectanea* are aware, for the preservation of many Roman and Saxon antiquities discovered in this district.

A short time previous to this discovery a Roman interment was cut through by the railway excavators, a little to the westward of the Temple Farm. Fragments of an urn, which contained burnt bones, and two or three small earthen vessels which survived the stroke of the pickaxe, testified the fact, but presented no remarkable feature calling for further comment. The extensive Roman and Saxon cemetery bordering the western side of the town of Strood, the discoveries in which are re-

corded in the first and second volumes of the *Collectanea*, probably extended northward as far as the line of this new and upper railway;* but as an embankment had here to be thrown up, no opportunity was afforded for obtaining further information on this point. It is not unusual for Roman mortuary urns to be dug up during excavations for houses in the upper part of Strood and in the suburbs.

It is seldom that an isolated discovery affords any very new or striking fact, such as makes the present remarkable and important. The umbo, the spear, and the knife, are the almost invariable accompaniments of a Saxon interment. The earthen vessel, as will be seen by comparison with the examples in plate xx of the *Inventorium Sepulchrale*, is peculiarly of Cantian type, differing only in the projecting rim in the neck, which was, apparently, suggested by a Roman model. But the weapon which forms fig. 1 of plate xi, is altogether of novel occurrence in Saxon graves, forming an exceptional feature to the contents of the thousands which have now been examined. It is of iron: the head is quadrilateral, and the entire length, in its present state, seventeen inches and a half: it has evidently been much longer in the shank. To my friend and colleague, Mr. Wylie, is due the credit of being the first to recognise this remark-

* The apathy of Parliament has sanctioned private speculation in running a second railway into the heart of the town of Strood, parallel with and close to the Maidstone and North Kent branch of the South Eastern Railway. In such cases, from the neglect of Parliament, the public is disregarded and injured: everyone strives to make as much as he can; and those who should be the guardians of the public are usually the abettors of the selfish adventurers, and the chief gainers.

able species of javelin, to which his attention had been directed by Mr. Akerman's paper, "On some of the Weapons of the Celtic and Teutonic Races," printed in the *Archæologia*, vol. xxxiv. Mr. Akerman described it from Agathias, in a rather minute account that author gives of the weapons of the Franks in the middle of the sixth century; but previous to 1852 no example of the javelin itself appears to have been known or identified with certainty. Dr. Rigollot, in a paper on the same subject,* had referred to the weapon mentioned by Agathias, two examples of which he fancied he had noticed in the north of France; but he evidently confounds it with a distinct kind of lance in use at the same time. Mr. Wylie, in a continental excursion which he made shortly afterwards, saw an angon, which closely corresponds with the description given of it by Agathias, in the *Musée de l'Artillerie*, at Paris; and he published an account of it, with an engraving, in the following volume of the *Archæologia* (vol. xxxv). Subsequently other examples have been pointed out by Mr. Wylie and Herr Ludwig Lindenschmit:† the Abbé Cochet has discovered two instances in graves at Envermeu;‡ and I noticed, in 1858, a specimen in the Museum of Rheims. Moreover, a javelin found at Carvoran, on the line of the Roman Wall, and published by Dr. Bruce,§ must be assigned to the same class. It closely resembles the Strood specimen, as the cut on the next page, kindly supplied by Dr. Bruce, shews.

* Mémoires de la Société des Antiquaires de Picardie, tom. x, p. 205.

† *Archæologia*, vol. xxxvi, pp. 78 to 84.

‡ *Sépultures Gauloises*, p. 215.

§ *The Roman Wall*. 2nd edit., p. 434.



From Carvoran.
Length. 21½ in.

In narrating the battle of Casilinum, near Capua, between the Romans and Heruli, and the eastern Franks and Alemanni, the former under Narses, the latter commanded by Butilinus, Agathias describes at considerable length the arms of the Franks. Unprovided with body-armour or greaves, and only occasionally with helmets, they wore loose trousers of linen, or had their legs and thighs protected by leather bands. Fighting only on foot, they were armed with swords which hung on the left sides, shields, axes, and javelins of a peculiar construction, which the historian states were national or native, called *angons*, ἄγγωνες. These angons were of an intermediate size, not adapted as missiles to be hurled at a distance, but made for close combat. Only a small extent of the wooden shafts was exposed, as they were nearly covered with thin iron plates. The heads were barbed, and the spikes or hooks protruded from the blades and turned downwards. If, when in conflict, the Frankish soldier threw his angon and it pierced the body of his opponent, the shape of the head prevented its being withdrawn; and the iron prevented the shaft from being cut or broken.

If it only pierced through the shield, the same peculiarity obstructed its removal. Then the Frank took advantage of the embarrassment it caused, rushed forward, forced the angon down with his foot and with it the transfixed shield, and dispatched his adversary,* either with his axe

* Agathias De Imp. et Reb. Gest. Justiniani, lib. ii, p. 40 edit. Paris, 1660.

or with another javelin. The weapon referred to in the Musée de l' Artillerie is very much bent, as though it had been used in this very manner.

The historian has described this remarkable javelin, the angon, so minutely and so clearly, that we may well believe he wrote either from personal observation or from general report ; but until the actual specimens were discovered, it was open to question whether his description was altogether to be relied upon, especially as nothing corresponding with it had hitherto been discovered in the Frankish graves. The identification which has recently been made will go far to inspire confidence in similar statements made by ancient writers, and cause us to pause ere we decide without evidence which may yet lie concealed, awaiting, perhaps, only a more diligent or a more extended research.

A short time after the publication of Mr. Wylie's discovery, Herr Lindenschmit communicated to Mr. Akerman drawings of five specimens of the angon ; two of which are preserved in the Mayence Museum, two in that of Wiesbaden, and one in the Museum of Darmstadt. Four of these seem only to differ from the example cited first of all by Mr. Wylie, from that of Strood, and from that found at Carvoran, in the length, which is more than double.* They are, in fact, better preserved than the English specimens, both of which are certainly not so long as they originally were ; and the barbs are more compressed and somewhat more slender. Still they are all sufficiently like each other, so unlike any other ancient spear or javelin, and, in the main, so analogous to that described by Agathias, that we may, I think, safely

* They are all engraved in illustration of a paper by Mr. Akerman in the *Archæologia*, vol. xxxvi, pl. vii.

assume they are all varieties of one and the same weapon, the angon.

In the five specimens sent by Herr Lindenschmit, there is one remarkable exception to the chief characteristic of the angon of Agathias to which especial attention should be directed. It is stated to have been barbed like the others; but it more resembles the long iron Roman javelin as regards the long iron staff; it seems, however, dissimilar in the form of the point, which in the Roman is a quadrilateral cusp. It is by no means improbable this may have been the archetype of the Frankish angon, although Agathias styles the latter the national weapon, *ἐπιχωρία δοράτα*, probably signifying that it was then, and had been for some time, in general use among the Franks. A fine example, now in the collection of Mr. Durden, was found near Blandford, in Dorsetshire, with numerous other weapons, which, from the evidence of coins, I consider to be not later than the time of Vespasian. Others have quadrilateral cusps with sockets.*



From London. Length, 8 inches

It may not be out of place to introduce here a cut of a small javelin discovered in Cannon Street, in the city of London, upon the Roman level, and with Roman remains.† It only resembles our Frankish angon as regards the barbs, which are somewhat decayed by corrosion;

* On a future occasion, I propose giving examples of these weapons, and some other remarkable objects in Mr. Durden's collection of local antiquities.

† It is now in the British Museum. Mr. Cove Jones has

but the cusp is quadrilateral, like the javelins found in Dorsetshire and elsewhere. A javelin head, not unlike this rare specimen, was found, some few years since, at Colchester; but the barbs are more slender, and it was fastened to the shaft by a socket. These remarkable weapons are probably varieties of the *spiculum* and *verutum* described by Vegetius.

So far as the contents of the grave containing the angon indicate, the warrior interred in it may have been either a Saxon or a Frank; more probably, perhaps, the latter. Having extricated what remained of the skull, we forwarded it to Mr. J. Barnard Davis, one of the authors of the *Crania Britannica*. Mr. Davis's report is as follows: "It is only a fragment of the calvarium or brain case, viz., the upper and posterior parts of the flat calvarial bones forming this case. From such a fragment, unfortunately, less can be learned than might be desired. The skull has unquestionably been that of a *man*; and he must have attained a good age, very probably seventy years at the least. It has not been large, but still of full average size. The circumference can be but imperfectly recovered, from the absence of the lower portion of the frontal bone; but it must have been at least twenty-one inches. The only important measurements attainable are: the frontal breadth, which is 4.6 in.; the parietal length, 5.0 in.; breadth, 5.0 in.; occipital length, 4.8 in.; breadth, 4.6 in. The outline of the calvarium is oval; and without presuming too much on the constancy of cranial forms, we may conclude with confidence that the skull has belonged to one of Teutonic race. The attention of the Abbé Cochet in supplying us with examples of Frankish skulls

noticed a weapon with a double barb in the Florence Museum. He considers it to be ancient.

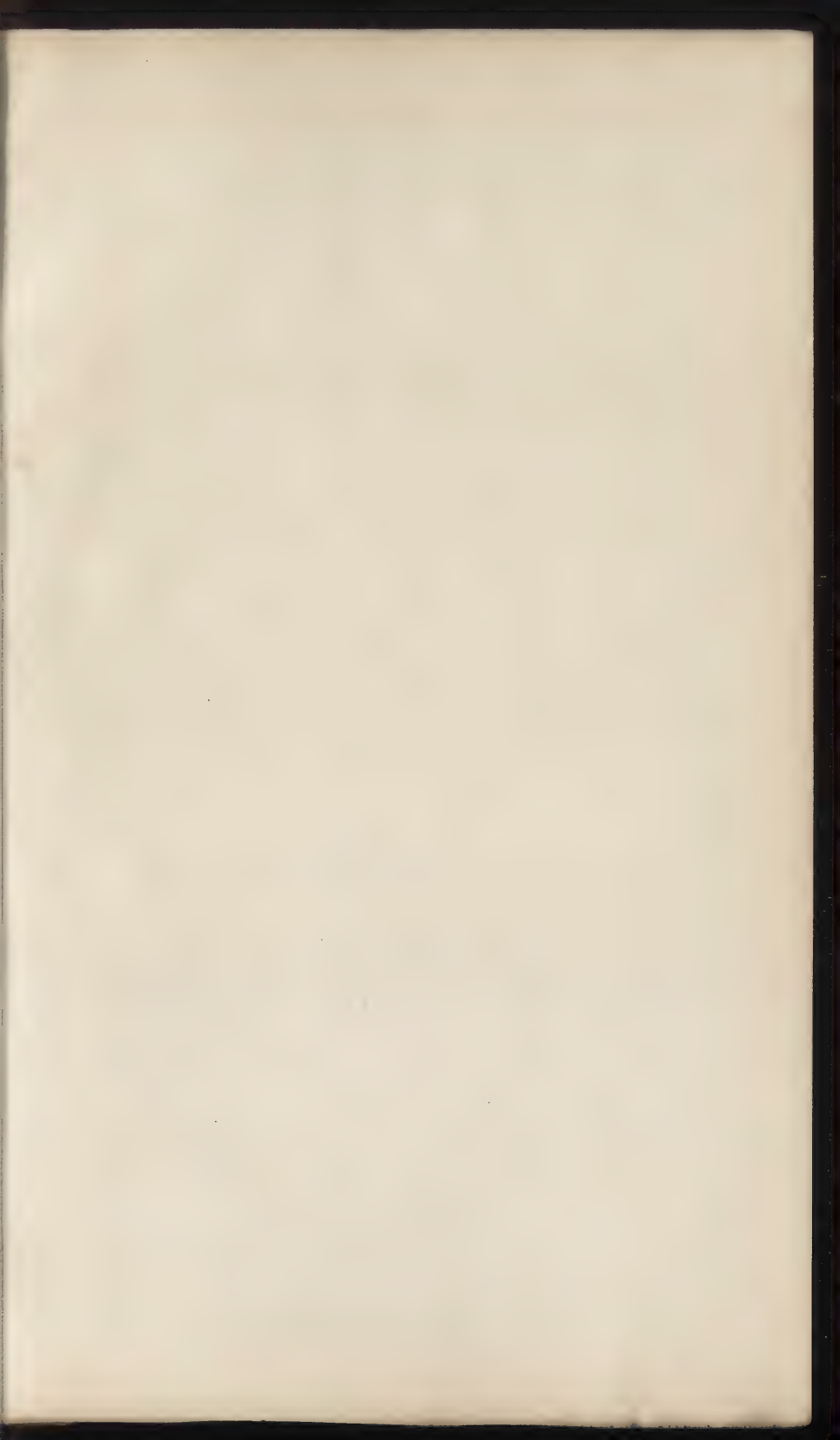
from the Enverman Cemetery,* affords the opportunity of a comparison. Of two skulls of males, one is larger and more platycephalic, and one is a little smaller than this Kentish specimen. Between the two latter, however, there is such a close resemblance in form, in outline, and in proportions, as to render it probable that they are both of Frankish derivation."

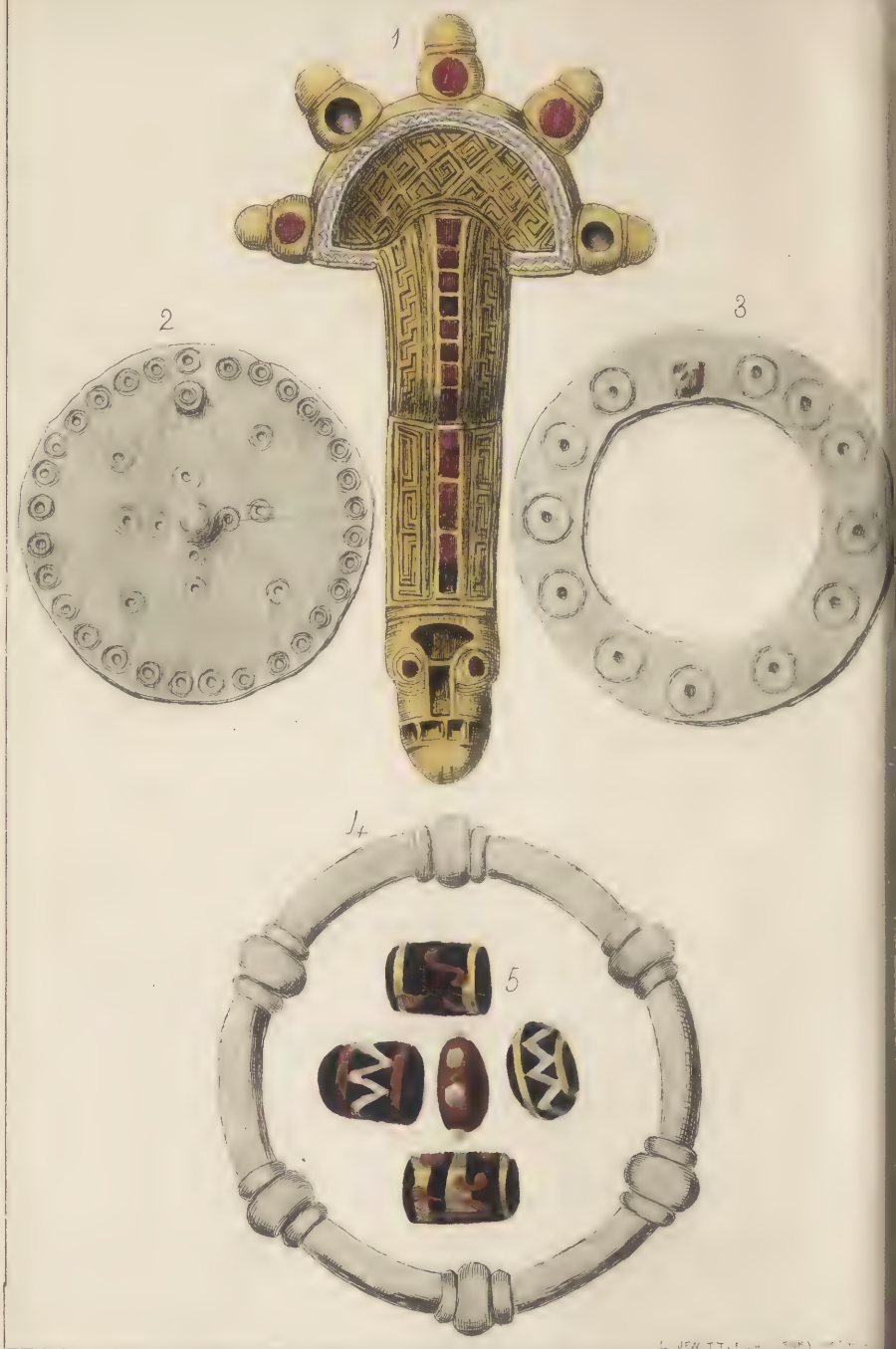
The cranial peculiarities of skeletons discovered in ancient graves have been, up to the present time, but imperfectly attended to. The importance of a careful examination of the skulls, applied to the identification of the different races who have inhabited the British Isles, being acknowledged and ably illustrated in a work now in the course of publication,† a further contribution which, accompanied the above report, may be appended with propriety, as it refers to the skull of a Saxon skeleton, found, some years since, between Strood and the Temple Farm. It was accompanied by a spear-head; and two knives, one eight, the other four inches in length. The grave, Mr. Wickham states, had been partly filled in with fragments of Roman flue and common tiles.

"This skull," Mr. Davis adds, "is the cranium of a man, probably sixty years of age. In all its measurements, as well as its general form, it greatly resembles the skull from the Saxon cemetery at Brighthampton, Oxon., explored by Mr. Akerman; which skull is figured in the *Crania Britannica*, plate 28. The Kentish example is even a little more lofty near the middle of the

* Normandie Souterraine, p. 319, 2nd edit

† *Crania Britannica*: Delineations and Descriptions of the Skulls of the Early Inhabitants of the British Islands, etc. By Joseph Barnard Davis, M.R.C.S., and John Thurnam, M.D., folio. Printed for J. B. Davis, Shelton, Staffordshire.





parietal region, from which elevation it descends, almost in a right line, into a prominent supra-occipital region. It is not of regular oval outline, but in its general features it presents a good development of the Anglo-Saxon type. If we may, in any manner, estimate the social condition of him to whom it belonged by the degree of detrition to which the teeth have been subjected, we can hardly regard him to have been of gentle blood."

PLATES XII AND XIII. By the kindness of Mr. Bateman I am enabled to afford further representations of the Saxon remains found at Searby, Lincolnshire, in addition to those given in the second volume of the *Collectanea*, plates lv and lvii.

With the exception of the radiated fibula, fig. 1, pl. xii, and the key, fig. 2, pl. xiii, the whole of the objects figured in these four plates appear to have been found in the grave of a female. With them was a cruciform fibula of the type fig. 1, pl. xix, vol. i; and a large quantity of beads, examples of which are shown in fig. 5, pl. xii. The radiated fibula, fig. 1, pl. xii, was also found in a Saxon grave at Searby; but, unfortunately, I have not been able to gain any particulars of the other discoveries, and Mr. Bateman has been equally unsuccessful. The objects are, however, in themselves of considerable interest, presenting some novel types, and thus helping to accumulate facts, so indispensable in archæological researches, where materials are so often presented to the cautious inquirer under suspicious or perplexing circumstances.

The fibula, pl. xii, fig. 1, is of silver gilt, set with red glass or garnets. Fibulæ of this peculiar form are of common occurrence in the Frankish graves of France and Germany, but are comparatively rare in the Anglo-Saxon cemeteries. No example was found in the extensive

burial-places in Kent excavated by Bryan Faussett, and only one in that of Little Wilbraham, in Cambridgeshire, explored by the Hon. R. C. Neville.* One was found in a grave near Folkestone (*Col. Ant.*, vol. ii, pl. 1, fig. 3); another at Osengal (vol. iii, pl. vi, fig. 2); and a third has lately been found at Harietsham,† in the same county, with an earthen vessel very similar to that in pl. xi of the present volume. Kent, therefore, appears to have supplied more than any other county in England. Mr. Hillier found a portion of one in a grave upon Chessell Down, in the Isle of Wight.‡ He remarks that it "was taken from a grave in which the interment had been evidently more remote than those from which the richest and most interesting articles were procured. A careful examination of the lower termination seems to indicate that it had been exposed to the action of fire." In this cemetery no less than thirty-six fibulæ were found, but only the fragment alluded to of the radiated form. Long since I expressed an opinion that it is probable these fibulæ are somewhat of earlier origin than the cruciform kinds, of which so many were found in the cemeteries at Wilbraham and Chessell. Mr. Hillier's observation, so far as it goes, supports this opinion. To this question I shall recur in speaking of some fibulæ of this type discovered in the Crimea, completing, in the meantime, the notice of the Lincolnshire remains.

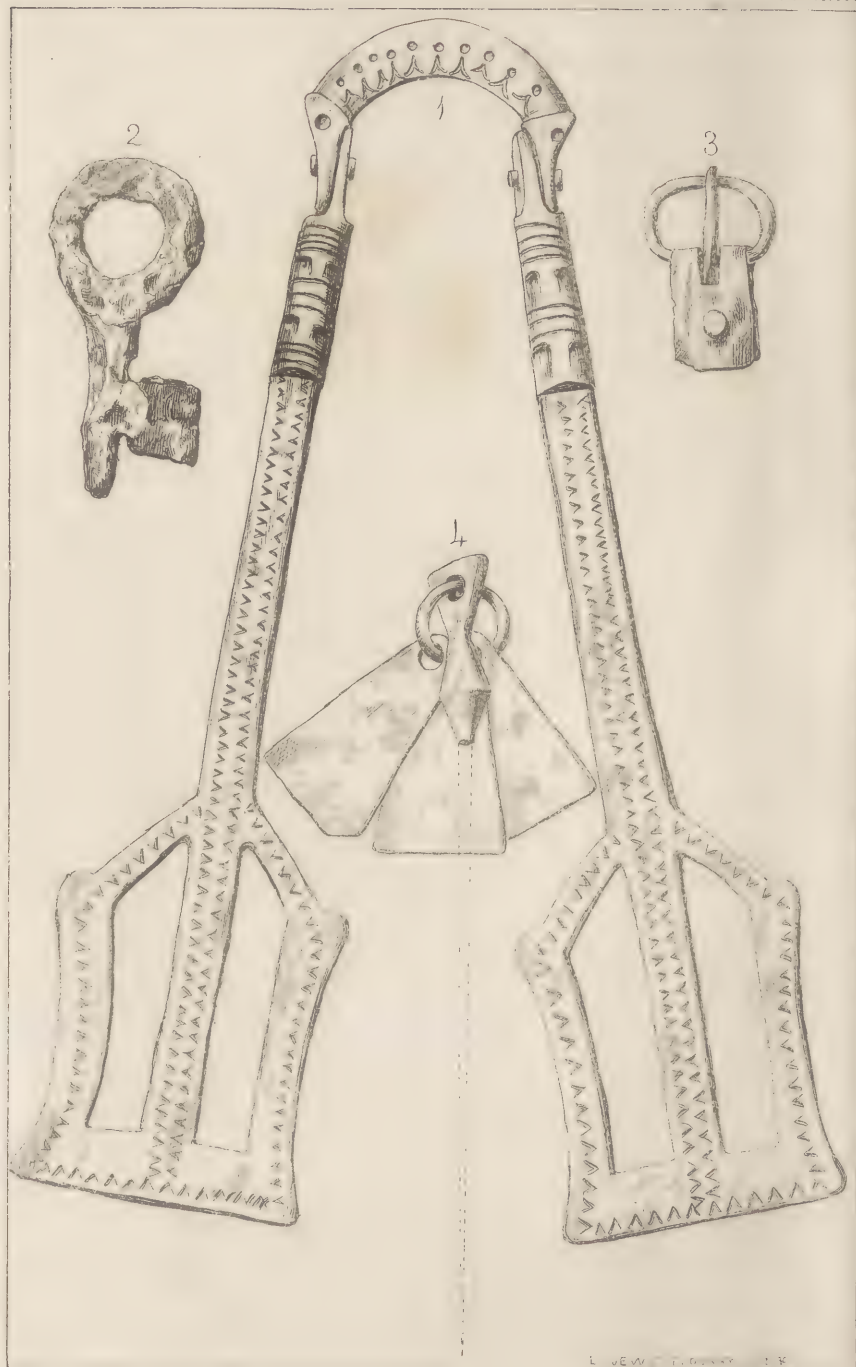
Fig. 2, pl. xii, is a bronze fibula, which has been washed with silver or some other white metal. Figs. 3 and 4 are also of bronze. They have both, apparently, been furnished with iron pins, which have perished.

* Saxon Obsequies, pl. 8, No. 133.

† It is deposited in the Charles Museum at Maidstone.

‡ History and Antiquities of the Isle of Wight, p. 32.





LINCOLNSHIRE.

Fig. 4 is not unlike one of larger size found at Chessell.* The beads, fig. 5, are selections from a large quantity.

PLATE XIII. Fig. 1 should be compared with the other figured in pl. lv, vol. ii, as they are both from Searby, and give excellent illustrations of this curious appendage to the girdle of the Saxon women. Further varieties will be found in pl. lvi, and in the Hon. R. C. Neville's *Saxon Obsequies*, plates 13 and 14. The Anglo-Saxon female costume was frequently elaborately, if not richly and elegantly, decorated. In fig. 4 we obtain a novel kind of ornament, composed of triangular pieces of bronze, fastened by a ring to an iron pin with a bronze head. Such pieces of metal were not uncommonly used by the Livonian women (see vol. ii, p. 235); and also by other Teutonic tribes. M. Gosse, in an account of ancient cemeteries discovered in Savoy and in the canton of Geneva, has published a crescent-shaped fibula to which similar triangular plates are suspended by little chains;† and in his observations on the Suabian tumuli examined by Captain von Dürrieh, Mr. Wylie has figured and described an ornament of similar construction, but without an acus. It consists of a convex plate of bronze, from which a number of pieces of the same metal, of a nearly triangular form, depend by fine chains. These clashed together, and produced a jingling sound; or, in the poet's words, "harmonious tinkled," on every movement of the wearer; whence, in Germany, this ornament bears the appellation of "klapper-schmuck."‡ Mr. Wylie very

* History and Antiquities of the Isle of Wight, No. 13.

† Mémoires et Documents publiés par la Société d'Histoire et d'Archéologie de Genève, tome ix, pl. 1, fig. 4.

‡ Archæologia, vol. xxxvii, p. 28, and pl. 1.

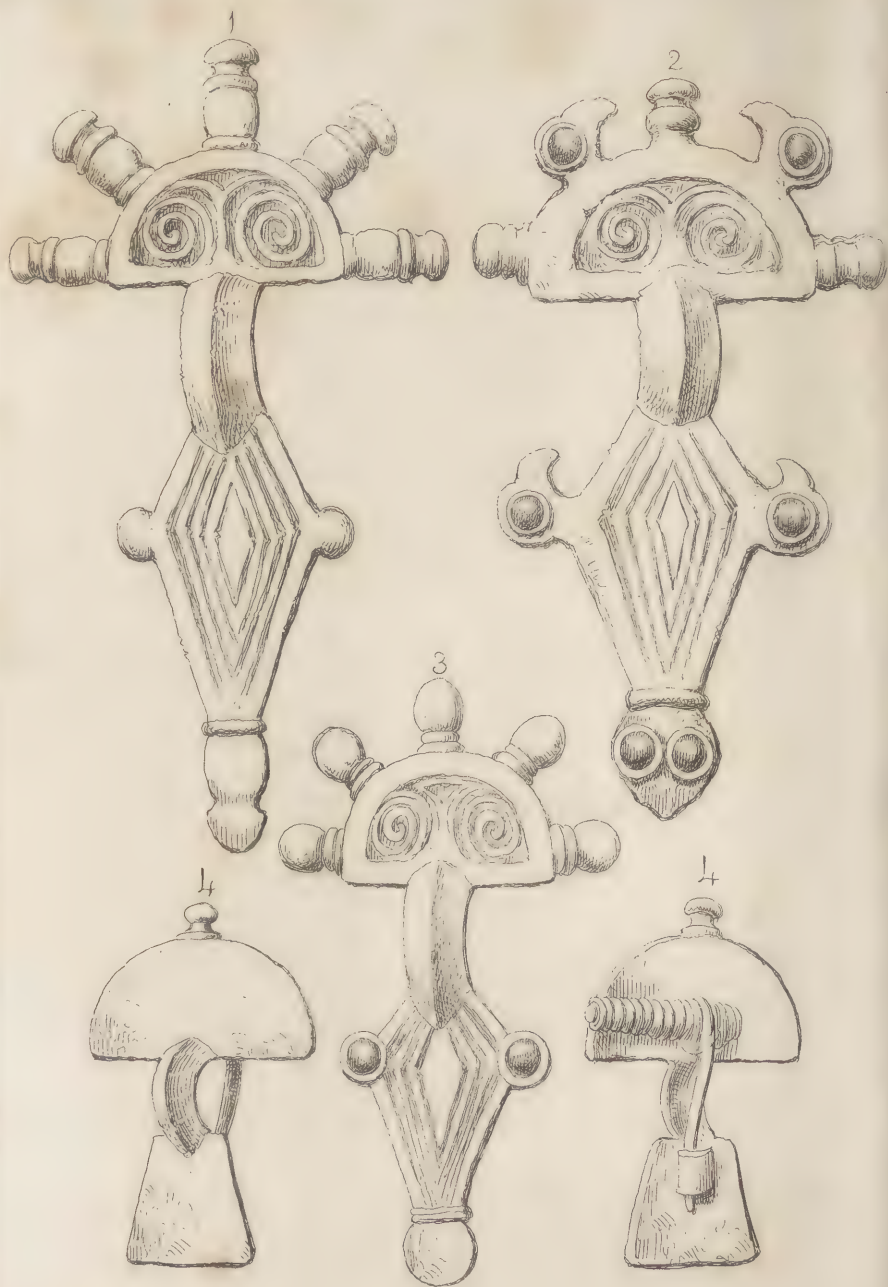
properly ascribes this object, with the other remains, to a period when Roman intercourse and influence had become felt in Germany.

FIBULÆ DISCOVERED IN THE C R I M E A .

PLATE XIV.

IN the preceding pages, as well as in those of former volumes, abundant evidence has made manifest the advantage to be derived by the comparison of our national antiquities with those of other countries. It is very natural and obvious that it should be so. In decorative art, as in language and political and social institutions, the impress and character of the parent stock remain more or less marked in the works of offshoots of nations; and reference to origin seldom fails to explain what was obscure, or, perhaps, in itself, unintelligible. Had the researches of the student of Anglo-Saxon antiquities been confined to the graves of England, they would have been far less conclusive and certain than they now are. The more extended fields of France and Germany have yielded vast materials, which have already assisted our investigations, and will continue to assist, when they shall be more fully and more widely studied. When we find in the graves of the soil which gave birth to our ancestors, evidences of customs and manners allied to or identical with those reflected from the tumuli of our own land, the connection is at once understood. But further considera-





J. W. F.

tion and modification of the ordinary rules applied in such cases, are needed when we meet with works of ancient art in themselves of contemporaneous workmanship, in countries situated far apart from each other, and not connected by intercourse or by the parentage of the peoples. How are we to explain, for instance, the fact that some of the fibulæ, with the types of which we are now familiar as Anglo-Saxon and Frankish, are found in the far-distant Crimea? It is a question of archæological interest and importance which, as yet, has hardly received the attention due to it; and therefore I have here introduced, with a view to its further consideration, etchings of the Crimean fibulæ, that they may be readily compared with those engraved in the *Collectanea*, and in the other works already referred to.

Figs. 1 and 2 were discovered, during the late war, by Dr. McPherson, and published by him in a work descriptive of some extensive excavations made under his direction in the neighbourhood of Kertch;* and figs. 3 and 4 were obtained from graves in the same district excavated by the Russians. They are all in the British Museum, together with some other ornaments ornamented with scrolls, such as are common on Teutonic remains. Fig. 1 is cast in bronze, and gilt. Fig. 2 is in bronze, ungilt. The eyes of the birds' heads are garnets, and garnets form the reptile-headed lower end of the fibula. Fig. 3

* *Antiquities of Kertch, and Researches in the Crimean Bosphorus; with remarks on the Ethnological and Physical History of the Crimea.* By Duncan McPherson, M.D., etc. 4to. London, 1857. A letter on the subject of the fibulæ, addressed by me to Mr. Joseph Mayer, has been published in vol. x of the "Transactions of the Historic Society of Lancashire and Cheshire." 1858.

is of bronze, with two garnets in the lower part. Of this type there are two precisely alike. Figs. 4, 4, shew the upper and lower side, with the mode of fastening the pin, of a plain, ungilt variety, in bronze: all of them being engraved of the actual size. Fig. 2, Dr. McPherson states, was found upon the left breast of the skeleton of a man, seven feet in height, whose head, with long hair, had been covered with "something like a Persian skull-cap." A glass decanter-shaped vessel, a footless tumbler, with two small handles, and a long-necked small glass vessel, of the kind usually known under the term "lachrymatory," were found with it. The first of these, of elegant shape, is similar to one found in a Roman burial-place near Maidstone, and now in the Charles Museum. The whole of the glass vessels, as well as others from the same site, are of well-known Roman types. Of the remains found by the Russians it does not appear that any account has been supplied. Indeed, it is commonly reported that the excavations made at Kertch, were generally conducted under circumstances very antagonistic to scientific inquiry: that from the great number of soldiers employed, and persons digging on their own account, it was quite impossible, in most cases, to overlook them, and that immense quantities of the more precious objects were purloined.

The modern town of Kertch is situated at the foot of the hill upon which stood the ancient Greek city of Panticapæum, or Bosporus, the capital of the kings of the Bosphorus, a city of very early foundation, and always of great importance down to the Byzantine times. The site abounds in antiquities of the richest kinds and of various epochs, such as may be expected from the metropolis of a Greek kingdom extending through several centuries anterior to the Christian epoch, and retaining its conse-

quence under the Roman and Byzantine empires. For miles round Kertch the soil seems to cover a vast necropolis, many of the burial-places in which seem better adapted as palaces for the living than as graves for the ashes and bodies of the dead. In one tumulus, one hundred and sixty-five feet in diameter, was discovered, some thirty years since, a tomb fifteen feet long and fourteen broad, in which, with the bones of presumed royal personages, were silver and gold vessels and ornaments; and below this a still richer chamber, from which one hundred and twenty pounds' weight of gold ornaments are stated to have been taken. The stories told of the ransacking of these dwellings of the dead, and of the treasures obtained, would have the air of Eastern fable, but that their foundation in truth is too well authenticated; and the recent explorations of the Russians and English prove that ages of depredations have not exhausted the rich remains of these extensive cemeteries.

It is from this site, then, that the fibulæ represented in plate xiv have been procured. It is, unfortunately, quite impossible to ascertain if other examples were found; and if so, under what circumstances. It is probable that the proceeds from similar interments have been scattered in all directions and irrecoverably lost, like most of the other remains; and we are therefore left to survey and criticise them under by no means favourable data, and without full and complete evidence. The objects with which they were found, as we are enabled to ascertain from Dr. McPherson's drawings and from the vessels themselves, are Roman. Had the fibulæ and buckles been absent, the Roman origin of the interments would not have been challenged. But as these ornaments were hitherto only known from those found in Saxon and in Frankish graves, it was concluded that the remains were

Teutonic ; and further, in order to account for their presence on the shores of the Bosphorus, it was considered that they had probably belonged to soldiers of the Varangian guard, which the Byzantine emperors, from about the tenth century, formed out of adventurers from the north of Europe as a body-guard ; who, by their superior strength and courage, stood in the same relation to them as the Swiss mercenaries do to the despots of Rome and Naples at the present day. This suggestion can hardly be received as satisfactory. Whence do we obtain evidence of the use of such ornaments in the north so late as the tenth and eleventh centuries and even later, for the Varangian guard was renovated and maintained for centuries ? At so late a period, if, under some exceptional circumstances, a person of distinction in the emperor's body-guard at Constantinople had been buried in the necropolis of Panticapæum, would he have been interred with vessels of such classic workmanship, and apparently belonging to times long anterior ? If it were necessary, in order to explain the presence of the fibulæ in an Eastern cemetery, to seek for owners from the north, we might point to the auxiliary troops of German origin in the pay of the later Roman emperors ; and who were, over a considerable period of time, quartered at various places in the east.

But the question that appears to me to arise from the circumstances of the case is, whether these fibulæ may not rather be of late Roman or of Byzantine origin ; and whether, such as are of the radiated type at least, are not somewhat earlier in date than those called cruciform, upon which the elaborate ornamentation is less chaste and tasteful, and the forms frequently uncouth and barbaric. Some of the radiated fibulæ, on the contrary, are not void of elegance as well as richness of decoration. Those pre-

viously referred to may be cited in proof, and also the silver-gilt specimens from Soissons, figured in pl. xxix of the late Lord Londesborough's *Miscellanea Graphica*. Fig. 4 of pl. xiv has a much closer affinity to a peculiar description of Roman fibula than any of the same class found in Saxon and Frankish graves: the spiral fastening for the acus also, does not, so far as I am aware, ever appear upon the latter. It should, moreover, be considered that no evidence is given to show that the graves at Kertch, from which these fibulæ were taken, contained any weapons, the invariable accompaniment of the skeleton of the Teutonic warrior.

The observations I have made on these fibulæ are not intended to disturb their present classification as Saxon and Frankish, so far as concerns those discovered in England, in France, and in Germany; but they are offered as suggestive of further inquiry on the character of the ornaments found in the graves of eastern Europe, which can be authenticated as coeval with the fall of the Western Empire and immediately subsequent.

ROMAN MONUMENTS AT LINCOLN.

PLATE XV.

THE larger piece of sculpture in this plate (fig. 1) is preserved, with others, in the cloisters of the cathedral at Lincoln. It is a fragment of a sepulchral monument, of which the lower part and the inscription have been lost. It is stated to have been dug up near the tower, some years since; but, up to the present time, appears to have remained unpublished.

It represents a Roman lady, doubtless an inhabitant of Lindum, whose head-dress and costume afford interesting examples of female attire in Roman Britain; and so general has been the destruction of such monuments in this country, that this fragment is also of great rarity. From the manner in which the hair is worn the monument may be assigned to about the time of Severus, or somewhat subsequent.

The lady appears to be dressed in two tunics; the upper, open in front; that beneath indicated by what resembles a modern frill. But the chief point of interest lies in the necklace, which, from its peculiar and very marked character is, no doubt, intended to represent jet beads (fig. 2). Similar beads, flat on one side, and ribbed on the other, are not unfrequently found with Roman remains. One is figured in my *Illustrations of Roman London*, p. 127; and among some very elegant ornaments



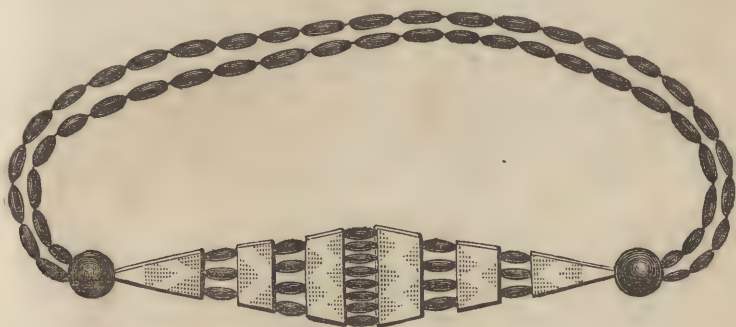
C.R.S. del.

L. JENITT

LINCOLN.



in jet found in Germany,* are beads which even more closely resemble those upon the Lincoln sculpture. The



From Windle Nook, near Wormhill, Derbyshire.

manner in which the jet beads were often arranged, disposed alternately perpendicularly and horizontally, is shewn by the mode of arrangement in necklaces exhumed from tumuli in Derbyshire, by Mr. Bateman, who has kindly lent me the woodblocks which were used to illustrate them in his *Vestiges of the Antiquities of Derby-*



From Cow Low, near Buxton, Derbyshire.
One-quarter the actual size.

* Jahrbücher des Vereins von Alterthumsfreunden im Rheinlande, xiii, taf. v. Bonn, 1848.

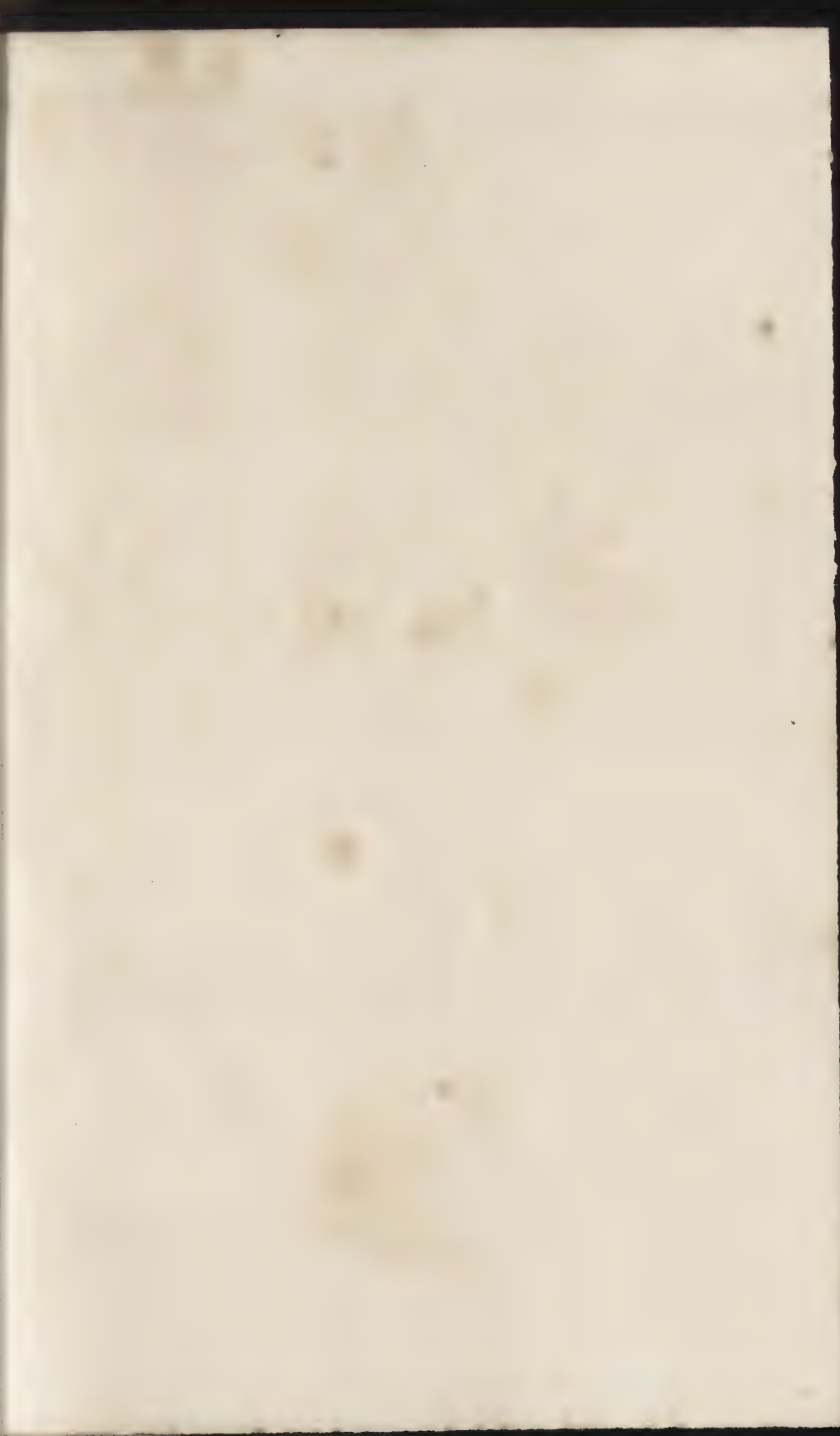
shire. It is remarkable that this mode is in fashion at the present day; and it was from seeing a necklace of jet upon a lady's neck, a short time after I had sketched the sculpture at Lincoln, that I was convinced what the ornament upon the latter was meant to represent. They were so alike that one sketch would serve for both.

The tumuli in which these necklaces were found were of British, or probably early Romano-British, origin. Similar beads and necklaces have been found in Yorkshire, in Scotland,* and in other parts of this country; but less frequently in the southern parts. On a former occasion† I have referred to ancient historical evidence, on the esteem in which British jet was held, in describing some bullæ and an armlet in that material. Most of the ornaments from the tumuli, it may be noticed, although called jet, are of an inferior kind, a bituminous shale, similar to that termed Whitby jet, and the Kimmeridge coal of Dorsetshire. From such ornaments the Romans appear to have copied the more artistic works which they manufactured, such as the beads found in London and in Germany, while in both kinds of jet they worked a variety of elegant personal ornaments, such as bullæ, hair pins, and armlets.

Fig. 3 is a group of the *Deæ Matres*, in oolitic stone, which, when I made the sketch, a few years since, was in the garden of Mr. Moore. Its dimensions are $16\frac{1}{2}$ by 14 inches; depth, $4\frac{1}{2}$ inches. Fig. 1 is about two feet in height.

* The Archæology of the Prehistoric Annals of Scotland, by Daniel Wilson, p. 294.

† Col. Ant., vol. i, pp. 20 and 174.





ANCASTER.

ROMAN REMAINS AT ANCASTER, LINCOLNSHIRE.

PLATE XVI.

ANCASTER, now merely a large village, occupies the site of the Roman station, which stood at the distance of about twelve English miles south of Lindum (Lincoln), on the great military road to London, which passes through the centre of the site of the ancient station. Leland* thus speaks of it: "In tymes past it hath bene a celebrate toune, but not waullid, as far as I could perceive. The building of it lay in lenth by south and north. In the south ende of it, he often tymes founde in ploughing great square stones of old buildings, and Romaine coynes of brasse and sylver. In the west ende of it, where now meadowes be, ar founde yn dyching great vaultes. . . . An old man of Ancaster told me that by Ureby, or Roseby, a ploughman toke up a stone, and found another stone under it, wherein was a square hole having Romaine quoin in it. He told me also that a ploughman toke up in the feldes of Harleston, a 2 miles from Granteham, a stone, under the which was a potte of brasse, and an helmet of gold, sette with stones in it, the which was presented to Catarine princes dowager. There were bedes of silver in the potte, and writings corruptid."

* Itinerary, vol. i, pp. 28, 29.

Stukeley* speaks of Roman foundations there, and of mosaic pavements. Horsley† describes Ancaster and its situation at considerable length: chiefly to establish its claims as the site of the Roman *Causennæ*. It was at a short distance from the station to the south side of the village, on the estate of Mr. Freeman Eaton, that a large quantity of Roman coins were found, a few years since. Of two thousand one hundred and fifty-nine entrusted to me by Mr. Eaton for examination, the latest were of Aurelian, by far the greater proportion being of Victorinus, Claudius Gothicus, and the Tetrici.‡ Mr. Pretty, who has kindly supplied the sketches for this plate, informs me that the foundations of Roman buildings are more extensive than Stukeley and Horsley seem to have imagined; and that, at times, they are very discernible in the fields, where even the courses of the ancient streets are perceptible.

The group of the Deæ Matres (fig. 4), with figs. 1 to 3, were dug up, a few years since, between the church and the parsonage. Mr. Pretty states that they were all found together, at the depth of about three feet; and, it is remarkable, they seemed to have occupied precisely the same position as when these popular deities received the daily adoration of the inhabitants of the district. In front of the images stood the altar, placed upon the column in a kind of dish (fig. 3). Mr. Pretty adds, that he noticed the sculptor evidently intended to represent the objects held in the laps of the deities, of three distinct kinds. That held by the left-hand figure was meant for an animal; that in the lap of the central, fruit; while the object in the hands of the third resembles a cake or a loaf.

* Itin. Curiosum, p. 81.

† Britannia Romana, p. 432.

‡ Numismatic Chronicle, vol. v, p. 157.

This and the Lincoln monument are additional examples to those described or referred to in former volumes, contributing to show how very popular the worship of the Deæ Matres must have been in Roman Britain, and throughout the north of Europe.

The inscribed stone was discovered on the side of the high road, a little distance from the northern entrance to the station. Unabridged it reads: *IMPERATORI CÆSARI FLAVIO VALERIO CONSTANTINO PIO FELICI INVICTO AVGVSTO DIVI CONSTANTII PII AVGVSTI FILIO*. Several similar inscriptions to Constantius and to other emperors have been found in various parts of this country, usually in or near military stations. They are generally of very rude workmanship; and contain merely the imperial names and titles.

The measurements of the Ancaster remains are:—Fig. 1, height, 20 inches; figs. 2, 2 (shewing the four sides of the altar), height, $11\frac{1}{2}$ inches; fig. 3, diameter, 7 inches; fig. 4, height, $26\frac{1}{2}$ inches; width, 12 inches; depth, 7 inches.

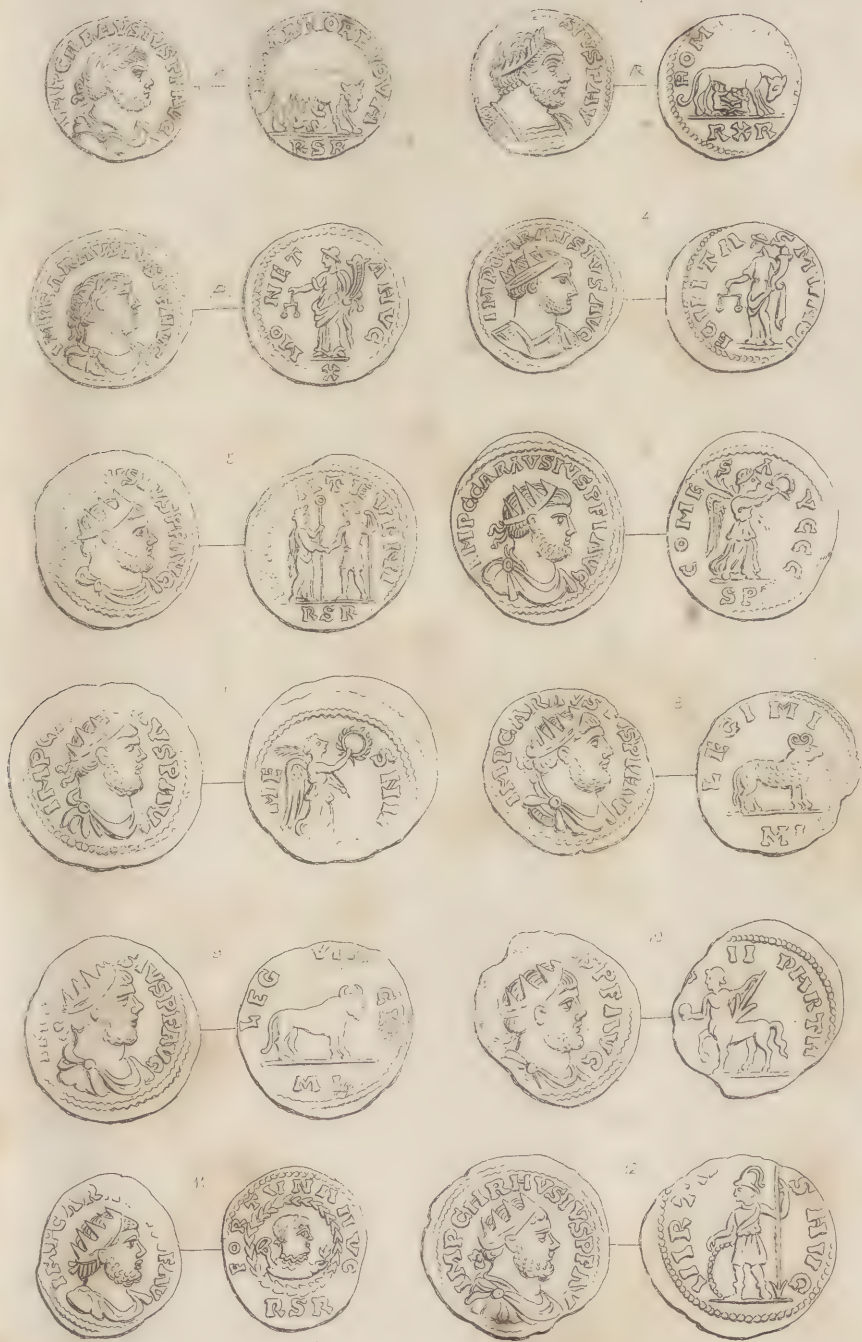
COINS OF CARAUSIUS.

PLATE XVII.

(Second of the Series.)

1. *Obv.*, IMP. CARAVSIVS P. F. AVG. Laureated head, and bust in the paludamentum, to the right. *Rev.*, ROMANO. RENOVA. (*Romanorum Renovatio*): in the exergue, R S R. Romulus and Remus suckled by the wolf.
2. *Obv.*, SIVS P. AV. Laureated head; bust in armour with the paludamentum, to the right. *Rev.*, ROM. In the exergue, R X R. As the preceding. Both are in silver.

Coins of this type occur also in small brass. The example in gold, formerly in the Pembroke cabinet, and published by Stukeley, and in the *Monumenta Historica Britannica*, is stated in the latter work to be a cast from a silver coin. The latter of the two here produced is remarkable for the peculiar wreath upon the head, and for the x, instead of the usual s, in the exergue. The legend, *Romanorum Renovatio*, is used only upon the coins of Carausius. It is the Roman empire that is assumed to be renovated; and Rome itself that, upon other coins, is addressed, the province of Britain being in no instance mentioned. It is probable that the ambition of Carausius was checked more by the vigorous measures of Diocletian and Maximian, than by any disposition to rest contented with his ocean boundary.



Fr. P. P. del or. s.

COINS OF CARAVSIUS.



3. *Obv.*, IMP. CARAVSIVS P. F. AVG. Laureated head, to the right. *Rev.*, MONETA AVG.: in the exergue, x. A female figure holding a balance and cornucopia. In silver.

Moneta was worshipped at Rome as a goddess. Upon coins she is represented with attributes similar to Equity. Coins of Carausius of this type are rare in silver; but common in brass.

4. *Obv.*, IMP. C. CARAVSIVS AVG. Radiated head, to the right: bust in armour. *Rev.*, ECVITAS MVNDI (*sic*). Personification of Equity, with attributes similar to those of Moneta in the preceding coins.

This legend occurs only in the brass coins of Carausius; and was unknown until, a few years since, a hoard of small brass and two or three silver was found near Rouen. The portrait, as I have previously remarked (p. 127, vol. iv), resembles that of Carinus, and is quite different from that of Carausius as it usually appears. These coins are so very peculiar in workmanship that an experienced eye cannot fail to recognise them. They may be considered as the earliest, struck before an authentic likeness could be supplied to the artists. The legend *Æquitas Mundi*, restricted, as before observed, to the early coins of Carausius struck in Gaul, was soon superseded by the less comprehensive and very trite *Æquitas Augusti*.

5. *Obv.*,VSIVS. P. F. AVG. Radiated head, to the right. *Rev.*, EXPECTATE VENI: in the exergue, R S R.

The female figure on the left must be considered the Genius of Britain, or Britannia; and the other, Carausius himself, whom she is receiving and welcoming in the words of the legend, "come," or "welcome, expected." There are some coins of this type upon which the object held by the female resembles the caduceus of Felicity; and in this instance it would seem to be

an imperfect representation of that attribute; but upon a silver coin described in the *Coins of the Romans Relating to Britain*, Mr. Akerman says it is decidedly a trident.* A trident is also distinctly marked upon a brass coin from the Thames. The legend is peculiar to the coins of Carausius, and is appropriate to the type and to the circumstances under which it was struck. It has been remarked that the address of Britannia to Carausius occurs in the same terms as that of Æneas to the shade of Hector:—

“ — spes o fidissima Teucrum,
Quæ tantæ tenuere moræ? quibus Hector ab oris
Expectate venis? ut te post multa tuorum
Finera, post varios hominumque urbisque labores
Defessi aspiciamus?”†

The people of Britain would seem to have paraphrased the expression of Virgil, from some fancied analogy between the subject of the poet and their own position in relation to the looked for advent of Carausius.

6. *Obv.*, IMP. C. CARAVSIVS P. F. I. AVG. Radiated head, to the right. *Rev.*, COMES AVGGG.: in the exergue, S P. Victory, with wreath and palm branch, marching to the right.

This coin is remarkable for the I which occasionally, as well as IN (*Invictus*), appears on the obverse. With three G's, indicative of Diocletian, Maximian, and Carausius, these coins are less common than those of the following type.

7. *Obv.*, IMP. C. IVS P. AV. As the preceding. *Rev.*, . . MES AV. (*Comes Aug.*) Victory, as on No. 6.

* It is engraved in Mr. Akerman's "Descriptive Catalogue of Rare and Unedited Roman Coins," vol. ii, p. 15 .

† Æneid., lib. 11, ver. 281.

The legend *Comes Aug.* first appears upon the coins of Victorinus and the succeeding emperors in Gaul. The *Dii Comites* of Carausius were Victory, Neptune, and Minerva; and, in one instance, Apollo, or the Sun, accompanied by two captives.

8. *Obv.*, IMP. CARAVSIVS P. F. AVG. Radiated head, to the right. *Rev.*, LEG. I. MI(N).: in the exergue, M. L. A ram, standing to the right. See remarks on fig. 5, pl. xxx, vol. iv.
9. *Obv.* IM. SIVS P. F. AVG. Radiated head, to the right. *Rev.*, LEG. VII. CL. A bull: in the exergue, ML.

Like many of the legionary coins, this is in bad preservation. The seventh legion was named *Claudiana*, from the emperor Claudius; and so it is styled upon coins of Gallienus.

10. *Obv.*, S. P. F. AVG. As the preceding. *Rev.*, . . . II. PARTH. A centaur, standing, to the left, holding a globe in his right hand, and in his left a rudder. The *Legio secunda Parthica*, so called by Severus from its services in Parthia, is thus typified upon coins of Gallienus.
11. *Obv.*, IMP. CARA F. AVG. Radiated head, to the right. *Rev.*, FORTVNA AVG.: in the exergue, R S R. A female bust within a wreath; in front of which is a hand holding a flower, and behind, a hand extended upwards holding a wreath.

This rare and interesting coin is, I believe, unique in brass. It is similar to that, in silver, published by Dr. Stukeley,* who read the legend of the reverse ORIVNA AVG., and imagined he had thereby discovered that Carausius had a wife named Oriuna! If not the identical coin, one very similar, in the Bibliothèque Nationale at Paris, is engraved in the *Monumenta Historica Britannica*, where, in the descriptive text, the hand

* Medallie History of Carausius, pl. vii, fig. 6.

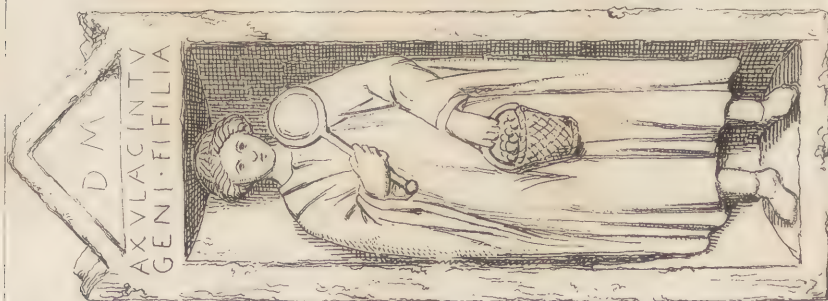
holding the wreath is mistaken for a *pedum*. The type is only known from these two coins. Fortune upon the common coins of Carausius with the same legend is represented with the usual emblems; but here she is personified with the attributes of Victory and Hope.

It is only fair to observe, that although the reverse of this coin is in good preservation, that the exergual letters are oxidized and by no means so clear as they appear upon the engraving; and also that they seem separated by the fillet of the wreath. There are, also, slight indications of the coin having been struck upon one of a preceding emperor.

12. *Obv.*, IMP. CARAVSIVS P. F. AV. Radiated head, and bust in the paludamentum, to the right. *Rev.*, VIRTVS AVG. A soldier standing, to the left: his right hand resting upon a shield; in his left a barbed javelin. A variety of fig. 2, pl. xxx, vol. iv.

Fig. 6 was found at King's Down, near Walmer, and fig. 7 was procured from Chillenden. The others were found at Richborough. They are all in the cabinet of the late Mr. Rolfe, of Sandwich.





MONUMENT OF THE DAUGHTER
OF A
ROMANO-GAULISH POTTER.

PLATE XVIII.

It is now many years since I first printed remarks on the red lustrous Roman pottery which I met with in such abundance in London. From time to time down to last year, when the volume entitled *Illustrations of Roman London* was issued, the subject has been brought before my readers. The volumes of the *Collectanea* contain all the arguments which go to explain this elegant ware, which prove its importation into Britain, its manufacture in Gaul and Germany, and its derivation from earlier and more artistic Italian models; and in the *Illustrations of Roman London* I was enabled to introduce a large number of varieties of the more remarkable kinds, selected from many hundreds in my own collection, now in the British Museum. I do not therefore deem myself called upon at present to enter again upon a general discussion of a subject to which so much attention has been directed; but a recent discovery, which I have been so fortunate as to make, cannot fail to be acceptable to all who have taken an interest in this branch of our national archæology. It is the detection, in a foreign museum, of the monument of the daughter of a Roman or Romano-

Gaulish potter whose name occurs in my list of potters' names found in London.

The nomenclature of the potters as revealed in the stamps, several hundred varieties of which were procured in London alone, prepared us at once to expect a provincial and not an Italian parentage. Names such as Beliniccus, Bonoxus, Cobnertus, Dago, Dagodubnus, Dagomarus, Divicatus, Durinx, Suobnedo, Tasconus, Tascillus, and many similar, are of a marked Gaulish origin, while the discovery of the remains of kilns and moulds in several localities in France and Germany, prove that much of the red pottery with which we are familiar in England must have been imported into Britain; and we had reasons for inferring that none of it was manufactured in this country.*

In the public museum at Bordeaux is the monument of a girl whose effigy is sculptured in high relief, standing, and holding a mirror and a basket of fruit (plate xviii, fig. 1). Above her head is inscribed :

D. M.
AXVLA CINTV
GENI. FI FILIA.

Dis Manibus. Axula Cintugeni Fi(guli) Filia. Axula, the daughter of Cintugenus the potter.

I could not find that this monument had been published. There is no catalogue of the museum: the room is by no means favourable for examining the antiquities, which are badly arranged, and are not even labelled. It would seem, however, that at all events the chief peculiarity of this monument must have been overlooked, or it would probably have been referred to by some of our

* Consult "Collectanea Antiqua," vol. i, p. 148 to 166; vol. ii, p. 35; "Illustrations of Roman London," p. 89 to 108.

friends in France who have recently written on the subject of the Romano-Gaulish pottery and potters.

The family of Cintugenus appears to have been numerous at Burdigala; but only in this instance is the profession of any member of it expressed. One inscription mentions Aprilis, a son of Cintugenatus. Another, Cintugnatus, was a slave (*servus*), who died at the age of eighteen years, and had a monument erected by his master (*dominus*). Then there is a Cintugena; and a Cintus, the son of Mocomax.

On turning to my list of potters' names found in London I find:—CINTVAGENI : CINTVGENT : CINTVSSA : CINTVSMI : CINTVSMIX : CINTVSMVS. In the first two of these there is every probability we obtain the work as well as the name of the father of Axula, an etching of whose monument is now before us. In a place so populous as Burdigala, where the sepulchral inscriptions must have been counted by thousands, those referred to may have belonged to members of the same family, separated, probably, by long periods of time. From the character of their monuments they seem to have been, if not in wealthy, at least in comfortable circumstances. The female, Cintugena, the termination of whose father's name alone remains (. . . . NIS), died at the age of twenty-five years; and was indebted to Q. Val. Amabilis for a monument. Who he was he does not tell us; but another Amabilis was a sculptor of no mean ability, as is shown by his own monument (which he has represented himself as cutting); and by that of his daughter.

The monument of Axula is three feet in height and one foot in width. Upon the side is cut the figure of a hatchet, in reference to its having been dedicated *sub ascia*.

Other Gaulish names occur in the Bordeaux inscrip-

tions bearing a close affinity with some in the London list of potters' names, as, for instance, that of Divixtus; and it would be extremely easy to find similar analogies in other collections in France; but without, probably, any indication to show the owners' occupations or trades.

ROMAN MONUMENTS ILLUSTRATIVE OF SOCIAL AND INDUSTRIAL LIFE.

PLATES XVIII TO XX.

THE practice of representing the deceased upon their monuments, surrounded by representations of domestic scenes, or accompanied by symbols of their trades or professions, has given us an insight into some of the details of everyday life in the Roman northern provinces, such as is not easily met with elsewhere. The pyramidal monument at Igel, near Treves (vol. ii, pl. xxv), is perhaps the grandest of this class that has been preserved in the north of Europe. The fragments from Lillebonne (vol. iii, pl. xx to xxii), and numerous other sculptures in the museum of Rouen, which belonged to the grand sepulchral edifices of opulent citizens of Juliobona, may be referred to as examples of monuments now rarely to be met with, but which in their day must have been common enough. This very magnitude and conspicuous position conduced to their destruction; and they became the ready prey of the iconoclast, and of the equally barbarous utilitarian of all ages. Cut to pieces and turned into the foundations of houses, or pulverized on high roads, the modern man of

the world, because he cannot see them from his counting-house or his cab, flippantly denies they have existed.

The monument of Blussus, his wife and son, at Mayence (vol. ii, pl. xxx), is remarkable for its individuality of portraiture, and for details in costume of the most curious and interesting kind. It is a picture of a family of wealthy citizens of Moguntiacum, depicted in the dresses they wore, and accompanied by representations of real objects to symbolise their social position and domestic virtues. In this instance the inscriptions being upon the same stone as the sculptures, nothing is lost; and we are not left to speculate on the condition in life of the persons portrayed. But as the inscriptions and sculptures were frequently upon separate slabs or stones, it is not unusual that we are deprived of the full advantage of these monuments in their original state. Such is the case with the sculpture discovered at Sens, which I have introduced in the *Illustrations of Roman London* to shew the process of painting the interior of a Roman house, as exhibited upon the sepulchre of a Roman painter. This is another striking instance of the peculiar value of this class of monuments, which has been unaccountably overlooked or not sufficiently appreciated.

The speculum or mirror which the potter's daughter holds in her hand (pl. xviii, fig. 1), is provided with a ring at the end of the handle for the purpose of suspension. They are not unfrequently found among the funereal deposits by the urns of Roman females, with other articles of the toilette and with personal ornaments. The presence of such an object upon a sculptured monument is, no doubt, to indicate that the person who holds it had only arrived at that early period of youth when the mirror is naturally associated with the female sex and an indispensable contribution to personal neatness and adorn-

ment. The age, moreover, not expressed in the inscription, is indicated not only by the features but by the mirror and also by the fruits, which are very frequently placed in the hands of the effigies of young persons. In the same museum is the monumental figure of a matron, erected by her sons Atioxtuis and Craxxillus. She holds in her hand a flower, and her head is banded by a wreath. Not only is her age not mentioned, but even her name is omitted. I here noticed similar omissions of the names of parents in monuments erected by children, and of names of children in monuments erected by parents. Indeed nearly all these Gallo-Roman funereal sculptures are accompanied by very concise epitaphs, the feelings of sorrow and affection, so frequently and so forcibly expressed in sepulchral inscriptions, being conveyed by imagery, upon which the sculptor was evidently instructed to bestow his best skill. Domestic and pet animals are often introduced, as in fig. 2, pl. xviii, where a girl is represented with her kitten and a cock, her favourites and playfellows, which the fond father, who had long with gladdened eye looked upon when associated in life, now directed to be grouped together in stone. The name of the child has been broken away, and that only of the father, Laetus, remains. Monuments such as these speak the language of true affection; and are far more faithful exponents of the feelings than the elaborately executed marble sarcophagi of the south of France, which, although admired for their artistic beauties, are covered with subjects bearing no relation whatever to the persons whose remains they enclosed, and representing wealth but not a sentiment of affection.

The monument of a boy twelve years of age, exhibits him travelling on horseback clad in a close travelling dress with hood (the *bardocucullus*), and holding in his

right hand a ploughshare: in a lower compartment are two oxen. The horse is often introduced in Etruscan and Greek, as well as Roman funereal scenes, carrying the departed to Hades; but in this instance there is apparently but little if any symbolism. The ploughshare and oxen indicate that the boy had just commenced, perhaps, to drive his father's oxen at plough and to assist him in the general labours of his farm; and in the same spirit and with the same feeling as the cock and the kitten were introduced with the effigy of the girl, the farmer would look upon the image of his son as he had so often seen him living helping him in his fields.

The sculptor Amabilis has been mentioned. He is seated within a recess supported by two columns with foliated capitals, holding a chisel in his left hand, which he is in the attitude of striking with a hammer, which appears to have been abraded from the right hand. He is dressed in a close vest descending below the knees, the feet being in shoes, and the legs incased in bands of linen. Over the shoulders falls a light loose mantle, and upon the head is a skull cap. Above is inscribed D.M.—M.S. F. AMABILISCV; and upon the pediment AMANDVS FRA(ter)CVRAV(it). The monument is sculptured with good taste and superior skill; and so is the bust of a girl (who was apparently his daughter), probably sculptured also by his hand. It is inscribed D.M. AMABILIS FILI(æ) POS(uit).



Bordeaux.

The annexed cut will convey a notion of the style of the monuments of artisans,

of which a considerable number are to be met with in some of the towns of the west of France. They are mostly without inscriptions, which were cut upon separate stones. From the implements of his trade, a hatchet and a measure, it may be inferred he was a carpenter, or worker in timber (*faber tignarius*).

In the museum at Bordeaux is a remarkably fine piece of sculpture, which must have belonged to a large monument, representing workmen dragging along timber. M. Francisque Michel, who has published an account of it with an engraving, with every reason believes it to refer to the *dendrophori*, artisans who felled trees, and executed works in timber on a large scale, such as buildings, bridges, and engines of war. Several of the inscriptions at Lyon mention the corporation of dendrophori (*collegium dendrophororum*).

At Autun several monuments, very similar to that at Bordeaux represented in the cut above, have been found; and like it are mostly uninscribed. One of the better preserved has the half figure of a man, holding a foot rule in his right hand, and a curved implement in his left. By his side is a saw and a plane. This is inscribed D.M. GAILVS GETVLI.



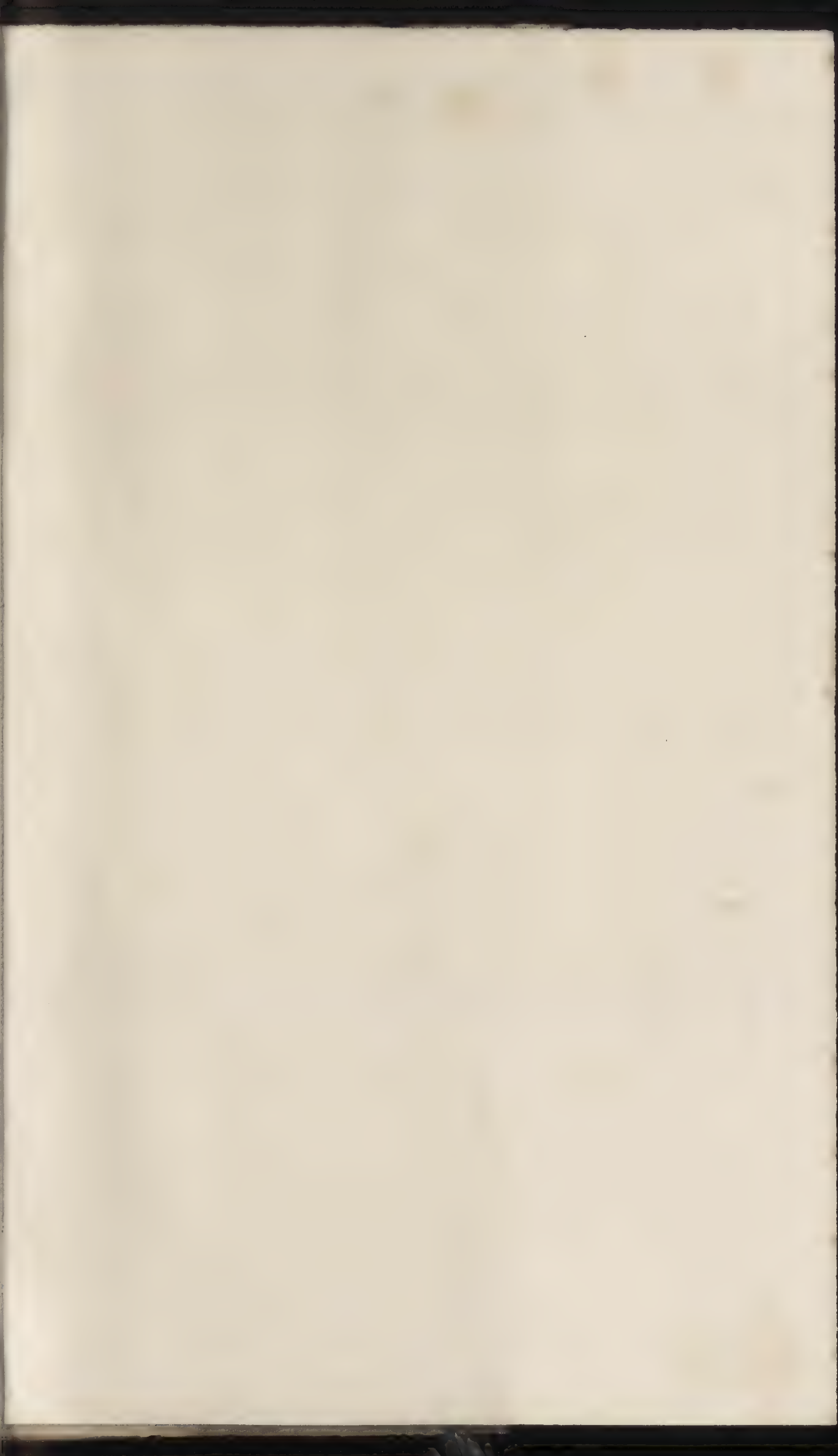
Bordeaux.

At Autun also are several holding vessels for fluids, from which they are either in the act of pouring into smaller vessels, or have poured, as in the example here given from the museum at Bordeaux. The vessels are of various well known shapes: the small ones resemble usually the glass globular footless drinking cups; and in one instance the long funicu-

lar glass cup (*futile*). It is not unusual to find the torques a distinguishing ornament of the costume. In these sculptures we may recognize the vendors of wine (*caupones*), formerly, as now, a numerous class of shop-keepers in Gaul as well as in Italy. Among the valuable illustrations of domestic scenes which the wall paintings of Pompeii afford is one of the interior of a drinking shop, in which a group of apparently sailors or fishermen and artisans are drinking and chatting, while upon a rafter above them are suspended in nets various kinds of preserved meats and other eatables, the whole picture being much such as might be drawn in the neighbourhood of Pompeii from actual life at the present day. The funnel-shaped vessels which the drinkers use have been conjectured to be horns; but similar ones, as well as those of the form in this woodcut, appear upon the monuments under consideration; and as it is proved from the number continually discovered that such vessels in glass were in common use, it is probable that those in the painting are intended for glass and not horn. The wholesale dealers in wine in Roman Gaul are not unfrequently mentioned in inscriptions. In large towns they were formed into a corporate body, as were most of the principal trades; and they are often recorded as connected with shipping, as the wine merchants of Bordeaux, Lyon, and other of the great mercantile ports are at the present day.

M. Jouannet, in a paper published in the *Proceedings* of the Académie Royale des Sciences, etc., of Bordeaux (1827), states that up to that time more than one hundred Roman monuments had been discovered at Bordeaux; and that upwards of fifty had been brought to light by excavations made behind the old Lyceum, in the ancient town wall, and also a dozen cippi uninscribed. They

had been imbedded in the body of the wall, from which he himself saw most of them taken. He remarks that these cippi were monuments indicative only of sepulture. The tomb properly so called was under ground, and closed by means of iron cramps and the base of the cippus. It is a quadrilateral block of stone, with a cylindrical hollow, six or eight inches in diameter and from eight to ten inches in depth, destined to receive the cinerary urn. Like the cippi themselves these blocks were used as building materials in the ancient town wall; and they were found corresponding pretty equally in number. The greater part contained but one hole and one urn: many contained two: one, three; and one, four. There can be no doubt, M. Jouannet states, that the separation of the tombs and the cippi took place when they were removed from the cemetery to the wall. In some the urns and bones were found intact. The letters upon many bore traces of red lead. The stone of which they are formed is the limestone of the *Charente Inférieure*, only two being in the limestone of Bourq, and those the most recent. The date of the latest of these monuments is anterior to the time of the younger Theodosius. It is remarkable that the builders of the wall seem to have taken care that these memorials of the dead should not be unnecessarily injured, as they had been placed in regular layers, and apparently in as perfect a condition as when taken from the cemetery. The presence of such remains, together with those of public buildings in town walls of Roman construction, point to a late period subsequent to some great calamity which had rendered a restoration of the walls necessary, and when the use of all materials at hand was urgent and imperative. Most of the Roman walls of the towns of France exhibit a similar adaptation of the sepulchral monuments; and it is to the exertions





made by a few patriotic and intelligent individuals that we owe the preservation of the most interesting monuments brought to light by the destruction of the ancient walls within the last few years by civic corporations.

The town of Sens, the Roman Agedincum and capital of the Senones, which supplied the scene of house decorating before referred to, has afforded several others, from which I have selected the smith, the notary, the fuller, the clothworker, and the husbandman.

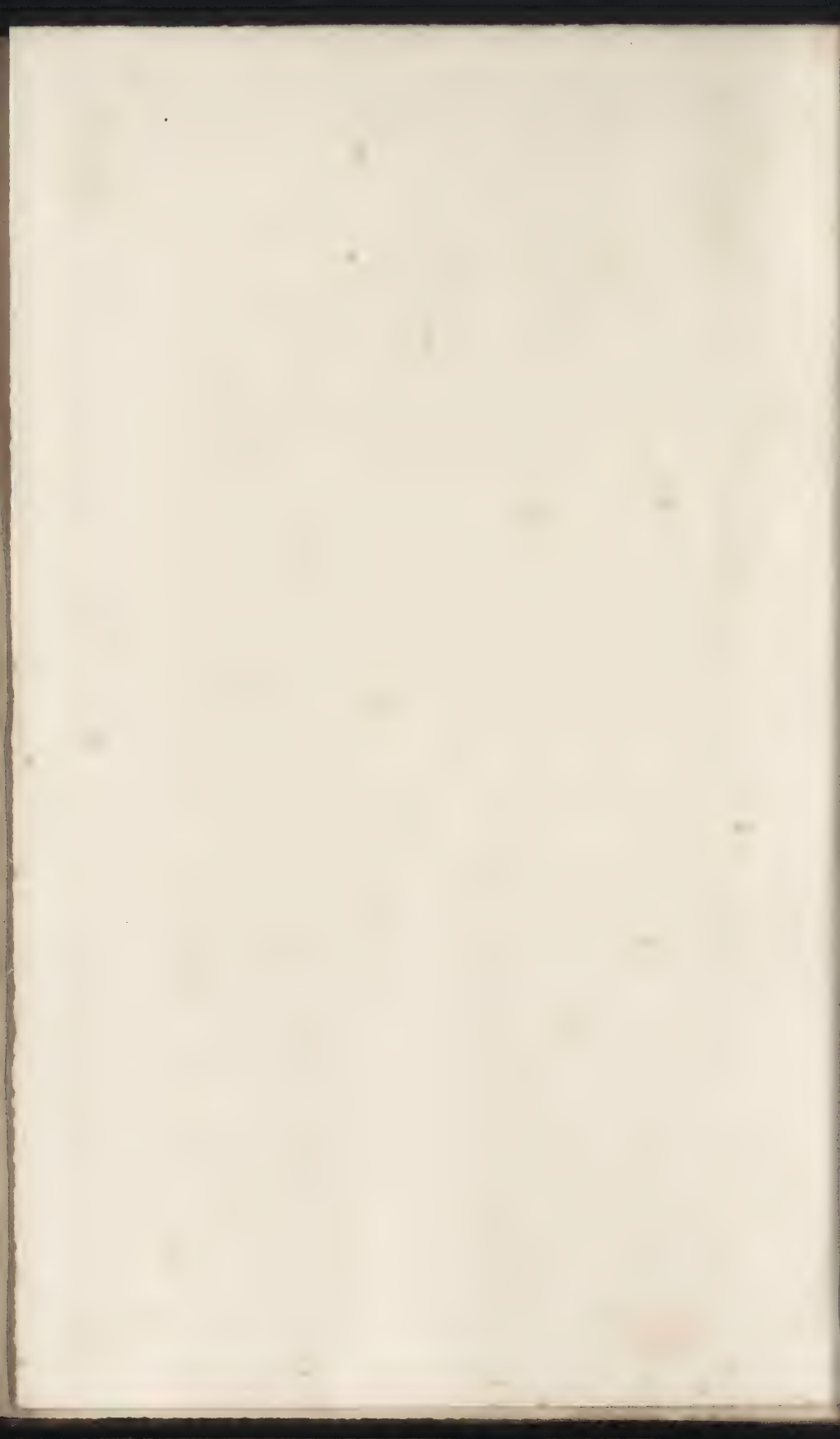
The first of these, the smith, *faber ferrarius*, pl. xix, fig. 1, is very clearly and characteristically portrayed. He is standing, holding in his left hand the sword blade, or whatever may be the implement he is making, over the anvil, with a hammer in his right hand: by the side hang the tongs; and behind him is crouched a dog. The hair of his head, short in front, and long behind, is gathered together and tied, so that it falls in one mass down his back. This peculiarity in wearing the hair, and also the name, indicate his provincial descent. The inscription is MEMOR(*iæ*) BELLICCI BELLATOR(*is*). The name Bellicus and its congeners are common in inscriptions found in France; and also in the list of potters' names; but Bellator I have not met with elsewhere. As two or three letters may be erased where the stone has been injured, this may probably be the name of the father of Bellicus. The *fabri ferrarii* were an important body of artificers in an empire the chief concern of which was war, and all the most important towns and military stations were provided with manufacturies of arms and armour.

Fig. 2, pl. xix, is one of what was originally a series of at least four figures, executed in a good style of art, and with the foliations of the ornamental arcades and intercolumniations displaying a tasteful and pleasing effect. One of these figures, that shewn in the etching, is perfect.

The upper parts of two others remain; but only a vestige of the fourth. One of the three is a man in advanced life; the others are young men. They are all in civil costume. The eldest has nothing in his hands, which are arranged for the attitude of a person who is speaking. One of the younger figures (that here given), carries *tabellæ* and a *stylus*, and is represented as in the act of writing. The other bears upon his left arm under his cloak what appears to be a small coffer, with two conical objects resembling vases, or, perhaps, more closely, bags of money, such as are pictured in the illuminations of the *Notitia Imperii*, among the *insignia* of the *Comes Largitionum* and of the *Comes Privatarum*. From the absence of any inscription it is impossible to say what were the offices held by these three persons, who were doubtless members of a family holding high civic rank in Roman Sens, and filling offices we may suppose, such as those of *procurator*, *quæstor*, and *curator*.

In pl. xx, fig. 1, we have an unmistakable representation of a fuller at work. From the fact of his affording a monumental effigy he was probably a master worker, one of the corporation of fullers, who scoured and smoothed the cloth as it came rough from the loom. The well-known paintings discovered at Pompeii give an excellent notion of the various processes in the *fullonica*, the washing of the clothes, which were stamped upon in tubs or vats by the feet, the carding or dressing, and the examination of the completed work by female superintendents. In the Sens sculpture the fuller is trampling upon the cloth in a cistern, raising himself by the arms resting upon the side walls, precisely in the same attitude as the operator is exhibited in the painting at Pompeii; and some cloth already washed is hung upon a pole behind him.





Another monument represents a workman shearing the nap from the cloth with a pair of large spring shears. The cloth is hung or stretched upon a frame, the longitudinal bars of which are moveable.

There are abundant historical notices of the Gaulish woollen manufactures. The *sagum* (a strong, coarse garment, very often to be recognized upon the Romano-Gaulish monuments), was extensively made in Gaul and exported. It was, apparently, as much the national garb of the commonalty as the blue blouse is at the present day. Thus Martial* contrasts it with the fine Syrian cloth worn by the wealthier classes:



Height, 2½ feet.

“Te Cadmæa Tyros, me pinguis Gallia vestit :
Vis te purpureum, Marce, sagatus amem ?”

The same poet mentions the *bardocucullus*, another kind of woollen garment with a hood to it ; and we gather from the same source† that the Santones, in the west, were distinguished for its manufacture :

“Gallia Santonico vestit te bardocucullo,
Cercopithecorum pænula nuper erat.”

From Trebellius Pollio‡ we learn that the district of

* Epig. vi, 11.

† Id xiv, 128.

‡ Gallieni Duo, 6.

the Atrebates, in the north of Gaul, was similarly famous for the saga: "Perdita Gallia arrisisse ac dixisse perhibetur (Gallienus), *Non sine Atrebatibus sagis tuta Respublica est?*"; and Vopiscus* records that it was also noted for the *birrus*, a woollen garment very similar to the others: "Donati sunt ab Atrebatibus birri petiti."

The *endromis*, a thick, warm, woollen garment, was also manufactured in Gaul, particularly by the Sequani, as may be inferred from the manner in which Martial† speaks of it.

"Hanc tibi Sequanicæ pinguem textricis alumnam,
Quæ Lacedæmonium barbara nomen habet.
Sordida, sed gelido non aspernanda Decembri
Dona peregrinam mittimus endromida."

In the woollen manufactures of Gaul is also to be included the *lacerna*, which partook of the qualities of the previously mentioned garments, being coarse and warm, and sufficiently ample to be worn over the toga. From the description Juvenal‡ makes the rich man's complaining slave give of it, we may conclude it was not always made of the choicest material or by the best workmen:

"pingues aliquando lacernas,
Munimenta togæ, duri crassique coloris,
Et male percussas textoris pectine Galli,
Accipimus."

From another passage in the same writer, and the mention of it by other ancient authors, we learn that this vestment was generally worn by all classes in cold and wet weather; and as well as most of the Gaulish fabrics, appears to have resembled the sagum, at least in its qualities.

Among the sepulchral inscriptions found at Lyons is

* Carinus, 20.

† iv, 19.

‡ Sat. ix, v. 30.

one to the memory of a manufacturer of "saga," who was a native of Rheims :

D. M.
C. LATINI
REGINI
REMI SAGAR
LVGVD
H. P. C.

Mr. Yates, in the *Textrinum Antiquorum*,* refers to the epistles of Sidonius Apollinaris, as confirmatory of the prevalence of woollen manufactures in Gaul at a later period, who "mentions, for example, that the attendants on prince Sigismer at his marriage wore green *saga* with red borders (*viridantia saga limbis marginata puniceis*, L. iv, Ep. 20); and he describes a friend of his as wearing the *endromis* (*tu endromidatus exterius*, L. iv, Ep. 2)." Among the cloth factories in Gaul mentioned in the *Notitia Imperii*, is one at Rheims, the town from which came the *saga* maker whose epitaph is given above. Sens, which has supplied the monuments of the fuller and the cloth-worker, is situated at no great distance from Rheims, and appears to have been but little inferior to it in wealth and mercantile influence; but the importance of Rheims in the middle ages and in modern times has led to the utter destruction of most of its ancient public monuments; and its museum of antiquities, badly arranged and without any catalogue, is not to be compared with that of Sens.

The remaining figure which I have selected from my sketches represents a man with a sickle or farming implement in his right hand, and in his left a vessel of some

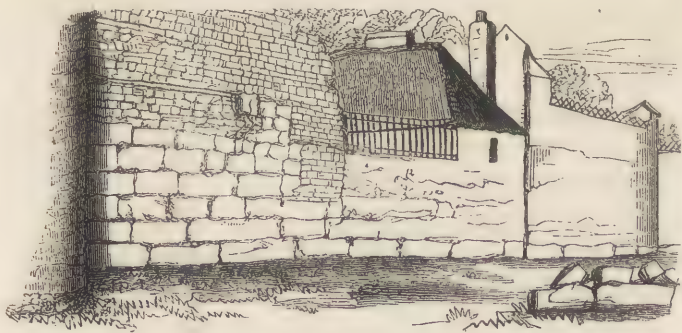
* "An Account of the Art of Weaving among the Ancients." Part 1. 8vo. 1843. This valuable work the classical antiquary and the naturalist must alike hope to see completed.

kind, but of what it is not easy to say, dissociated as the figure is from the other parts of the monument and from the inscription. In its present state all that can be said of it is that it may probably be a husbandman or vine dresser; but if so, the meaning of the object in the left hand is not clear. It is possible it may have belonged to a series of figures upon some public monument representing various agricultural personages and employments.

The measurement of the monuments in these three plates is as follows:—pl. xviii, fig. 1, 3 ft. by 1 ft.; fig. 2, 2 ft. 10 in. by 1½ ft.: pl. xix, fig. 1, 3½ ft. by 1½ ft.; fig. 2, 3 ft. by 3 ft. 6 in.: pl. xx, fig. 1, 2½ ft. by 2 ft.; fig. 2, 4½ ft. by 1½ ft.

On a future occasion I hope to give further similar illustrations; and among them that of a *vestiarius*, or tailor, discovered near Bourges. He is represented as standing full-faced, and holding before him a garment with a fringe, such as appears on those of the statues at Rouen, figured in *Col. Ant.*, vol. iii, pl. xx, fig. 3.

The Roman walls of Sens have been cruelly torn to



. Remains of the Roman Wall of Sens.

pieces by the municipal authorities in late years, who have pulled down the remains of the ancient gates, and

destroyed far and wide as town councils only can destroy. In pulling down the walls the monuments described, and many more which have belonged to temples and other public edifices, were discovered. They are fortunately preserved, and are deposited in the *Mairée*. The ancient portions of the walls in their present state are still considerable. The masonry is irregular; fortunately it is composed of very large and well cut stones in six or seven courses, upon which is the small squared stone in regular layers, bonded at intervals by tiles.

RARE AND INEDITED ROMAN COINS.

THE recent publication of Mr. Hobler's cabinet of Roman coins* admits the introduction into these pages of some interesting engravings of rare coins which bear upon subjects treated on or referred to in previous volumes of the *Collectanea*; and, at the same time, allows me to draw attention to the work itself as one calculated not only to interest the professed numismatist, but also to instruct the classical student and the historian.

When a person of taste and discrimination devotes

* "RECORDS OF ROMAN HISTORY, from Cnæus Pompeius to Tiberius Constantinus", as exhibited on the Roman Coins collected by Francis Hobler, formerly Secretary of the Numismatic Society of London. In two volumes, 4to., Westminster, J. B. Nichols and Son, 1859.

many years, perhaps a life, to collecting an extensive series of coins, especially of the Greek and Roman series, it is almost impossible that, from materials so pregnant with diversified information, he should not have noted some peculiarities heretofore overlooked, or, more probably, have extracted some new facts worthy of published record. It is, therefore, to be regretted that so few of the rich cabinets which are continually being formed, to be again dispersed after a few years, pass away without a commemoration such as renders Mr. Hobler's labour of love so useful.

Captain (now Vice-Admiral) Smyth, in printing, under the modest title of a catalogue, an account of his cabinet of Roman large brass coins,* showed how much instruction and amusement could be added to subjects considered exhausted, when closely scrutinized by an experienced eye and collated with written history. In the same track, and with this good model before him, Mr. Hobler has compiled two thick volumes in quarto from his more extensive collection, now scattered, far and wide, by the auctioneer's hammer.

The proprietor, justly sensible of its historical value, and of the labour, cost, and extreme difficulty of gathering together so many choice coins; and feeling, likewise, that for educational purposes such a cabinet would be invaluable in the museum or public library of some large town or city, took pains to preserve it intact. He offered it to the City of London, to Manchester, to Liverpool, and to some other towns, but in vain. It was hardly to be expected that the Corporation of London understood

* "Descriptive Catalogue of a Cabinet of Roman Imperial Large Brass Medals". By Captain W. H. Smyth, R.N., K.S.F., etc., 4to., Bedford, 1834.

the advantage of accepting such an offer ; but Manchester and Liverpool are both professing to wish to establish public museums ; and one, if not both, of these wealthy towns, has, it is said, set aside a large sum of money for the purpose. A cabinet of Roman coins, however, could not be considered needful when nine-tenths of the space allotted for a museum (that of Liverpool) are to be devoted to objects of natural history ; and these, if report speak truly, not judiciously selected. Failing in his endeavours to preserve the coins as an undivided collection, Mr. Hobler took the next best step to make them of public use by printing his descriptive catalogue.

The peculiar advantage which works such as the *Records of Roman History* afford to the numismatist, is the comprehensive manner in which individual coins are often treated, the well weighed opinions of the author on obscure or doubtful points, and the ready reference given to what previous writers have published on the same subject. The advanced student is therefore frequently assisted in his researches, while from the familiar style and the full and intelligible descriptions the tyro finds encouragement to proceed, and by agreeable historical narratives is led imperceptibly to espouse a science. Such works, then, deserve encouragement : they should, at all events, be accessible in all libraries formed to promote the study of ancient history.

Among the inedited, and perhaps unique, coins acquired by Mr. Hobler, is one, in large brass, which although not particularised by the author in reference to rarity, is described by Mr. Curt in the sale catalogue as *curious and unknown* ; and this opinion, formed by such a practised eye, is no doubt correct. It is thus described by Mr. Hobler.



Obverse. IMP. M. IVL. PHILIPPVS. AVG. The laureate head of Philip to the right: shoulders draped.

Reverse. No legend, a female seated to the left on a square block, holding in her lap a basket or punnet containing several objects like fruits. Two other females stand before her veiled: the further one seems making an offering to the seated female; the one in front appears to be holding cymbals and striking them together. Back to them, standing to the left, is another veiled female, holding with both hands a serpent that rises from an altar, on the side whereof are the letters s.c.

The figure to the left is palpably Hygeia or Salus: or, possibly, this division of the group may be meant for a sacrifice to that goddess under her symbol the serpent. In the seated figure I recognise a representation of that divinity presiding over the fruits of the earth, on which, under the plural form as the *Deæ Matres*, so much has been written in the *Collectanea*. It is difficult to explain it otherwise. The objects held in the hands of the nearer standing female may be cymbals, or cakes which she is offering to the goddess. No similar representation occurs, so far as I am aware, upon any other coins, although the worship of this triune female divinity had extended, in later times, over the Roman empire, and must have been extremely popular.

The unpublished coins in this collection are rather numerous, especially when we consider how many works

have been printed on the Roman series, and how much it has been studied. The following, of Antoninus Pius, in large brass, is another example.



"*Obverse.* ANTONINVS. AVG. PIVS. P. P. TR. P. COS IIII. The laureate head of the emperor to the right.

"*Reverse.* DEO. HERCVLI. P. SALVT. IMP. NO S.C. A fine nude figure of Hercules standing full front looking to the left; his right hand extended rests on his club: on his head is the head-skin of the Nemean lion: the rest of the lion's skin falls over the left shoulder, and is gathered in the middle on his left arm, from which it is pendent in a graceful manner.

"This coin is in fine preservation. There is much elegance in the ease and repose which Hercules assumes. It is, I believe, unique and unpublished. It is not to be found in Choul, Occo, Havercamp, Gevartius, Donati, Eckhel, Vaillant, Mionnet, Smyth, British Museum, Vienna or French Cabinets, or in Argelati; nor is there any mention of such a title of Hercules which this coin bears to be found in Bainer's Mythology, or in any of the books I have been able to consult.

"A very fine black coin from the Devonshire Cabinet."

From the absence of the s. c. this coin may be classed with medallions; and from the peculiarity of the reverse, and its extreme rarity, it must have been struck in very limited number; and, probably, on some public occasion when a statue or an altar to Hercules was set up for the health of the emperor. The legend may be read: *Deo*

Herculi pro Salute Imperatoris, a form of dedication unusual in coins, but common in inscriptions, as for example, in one to the same god for the health of the same emperor, found in Algeria :*

HERCVLI AVG
SACRVM
PRO S IMP
ANTONINI
AVG PII CV. .
TORES EIV. .
D S P F.

Herculi Augusto sacrum pro salute Imperatoris Antonini Augusti Pii Curatores ejus de sua pecunia fecerunt.

Inscriptions very frequently confirm or explain the legends of coins, and a knowledge of coins may sometimes serve to interpret inscriptions. In the fourth volume of the *Collectanea* an explanation is given to the inscription found at Castlesteads, on the line of the Roman Wall, which had baffled the learning and experience of some of our most eminent antiquaries solely from their not applying the numismatic key. This inscription, *Disciplinæ Augusti*, can refer only to Hadrian, and is one of the most important of the numerous historical monuments which the district of the wall has yielded. From a cut of Mr. Hobler's large brass coins I am able to give one of the varieties of the *Disciplina* type, referring, at the same time, my readers to p. 150 of volume iv. The restorer of decaying military discipline is represented at the head of his army, typified by a superior officer and four standard



* Revue Archéologique, 1849, p. 17.

bearers. The fourth of the standards (the *vexillum*), a square flag, is that of the cavalry. It is to be noticed in other coins of Hadrian, as in the two of an interesting series struck to record the emperor's inspection and regulation of the armies distributed in the various provinces, the one on the left of this page, *EXERCITUS BRITANNICUS*, exhibiting him addressing the British army; that on the



right, *EXERCITUS HISPANNICUS*, portraying the *adlocutio* of the Spanish army. Upon the latter the head of a horse is seen in the background. The *vexillum* may also denote the auxiliary troops generally, as it is often indicated as a distinct banner from the *signum* when the legions and the allies are spoken of together. The other standards, which bore the images of the emperor and the imperial family, and their own distinctive symbols, represent the legions and cohorts, the eagle being apparently often added when a legion was to be more clearly marked, as upon the coins of Mark Antony and those of Clodius Albinus, inscribed to the fidelity of the legions, *FIDES LEGIONVM*.



Silver.

The personification of the province of Britain upon the Roman imperial coins, naturally engaged the author's attention when he had before him so many varieties of these truly national monuments. Nothing can be more expressive of the character of the province and of its condition at the various periods when these coins were struck than these personifications. It is therefore at least curious that at the present day any numismatic writer, as Mr. Hobler observes, should have fallen into the error of mistaking Britannia for Rome.

I should not be doing justice to the author were I to omit to give an example of the ample and lucid manner in which he discusses many of his "Records." For this purpose I select the coins of Nero and Trajan, bearing on the reverse the port of Ostia; but even this single example must be much abridged; and I have made free to transpose some of the extracted matter.



p. 117.
Reverse of a coin of Nero
in large brass.



p. 200.
Reverse of a coin of Trajan
in large brass.

"The port of Ostia, represented on this coin (that of Nero), was situated at the mouth of the river Tiber. The entrance of the port is indicated by a statue raised on a square base under the word AVGVSTI: the right hand of the figure is extended; the left holds a long staff. This statue is said to have served as a mark by day and a pharos by night, a light being placed in the right hand to guide vessels entering the port after dark.

The outer sides of the field, which at one time were supposed to represent granaries and warehouses for the storing of corn and merchandize, from more recent explorations are now ascertained to have been archways for the currents of water flowing to and fro the Mediterranean Sea; and also temples. The whole of the inner part of the field within the lines of the arches and other buildings represents the basin of the port occupied by shipping, consisting of four sailing galleys, and three rowing galleys. On the lower verge of the field is a recumbent figure of Neptune, to the left: his right hand rests on the broad part of a rudder; a dolphin is on his left arm; and under him are the words *S. P. Q. R. OST. C.*

"The coin of Trajan gives the representation of an hexagonal port or basin for shipping, the entrance being placed on the lower part of the coin. It is surrounded with buildings of different descriptions: the entrance is narrow, having buildings on each side of it: three vessels appear lying at anchor or moored to the wharves, which we should say were before the buildings fronting the basin.

"The two coins of Nero and Trajan have hitherto been very unsatisfactorily explained. They have been regarded as referring to separate places, far distant from each other; whereas now I think it is clearly and satisfactorily shewn that the two coins, *PORT. OSTIA* of Nero, and *PORTVM TRAIANI* of Trajan, should be read together. The coins will show it quite plainly; and if they are put together, that is to say, the port of Ostia brought in front of the port of Trajan, a representation of the plan is produced, to which there is only one exception (but that does not alter my proposition): the modern plan of *M. Texier* puts the port of Trajan a little on one side, although the water of the port of Claudius flows into it; whereas the old one makes the two ports conjoined, and the water flows in without any bend.

"According to Plutarch, Julius Cæsar was the first who turned his attention to the construction of a port at Ostia by raising there a mole and other works; but it was to the Emperor Claudius that this harbour was indebted for all the magnificence

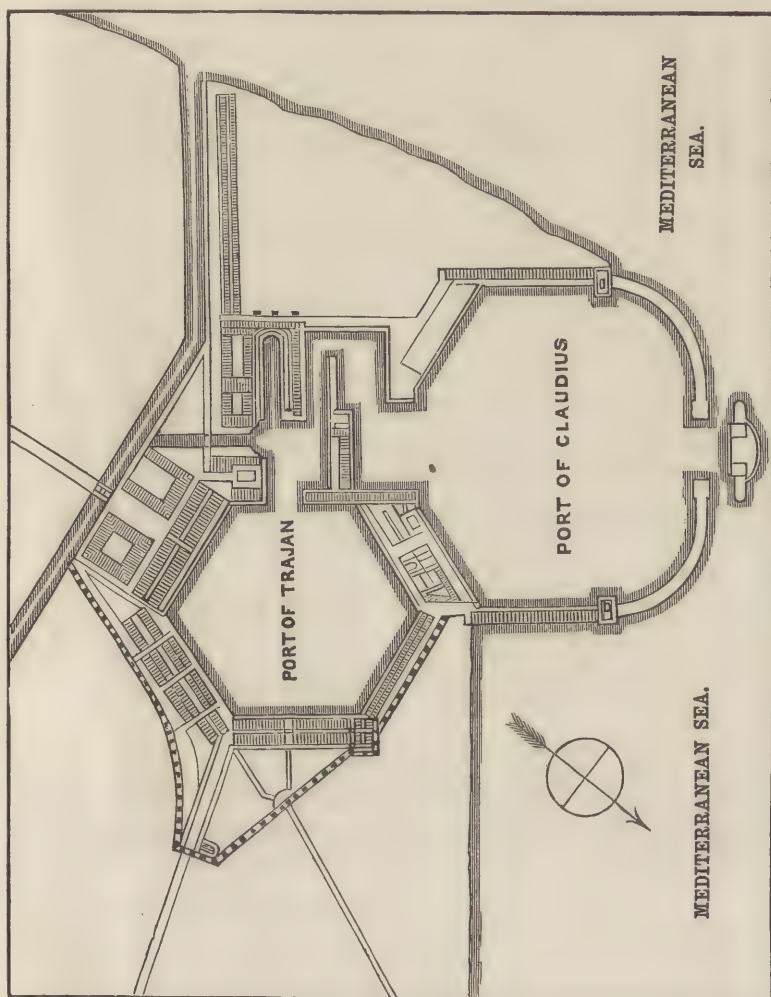
ascribed to it by the ancients: for Claudius repaired the dilapidations of the works erected by Ancus Marcius, and completed the port in the state it appears on the coins. There were no coins of Claudius (so far as is now known) recording this port in any way; it was therefore decreed by the senate to record the completion of the port by striking this coin, and to compliment Nero on the politic measures he had taken to ensure regular supplies of corn to the city, and on encouraging by bounties the building of large vessels for the conveyance of corn from foreign countries. The town of Ostia itself was but a small place at the mouth of the Tiber, built by Ancus Marcius coincidentally with the port.

“M. Texier (a skilful engineer) was commissioned by the French Minister of the Interior to survey and examine this ancient port of Ostia; and from his memoir, published in the *Revue de l'Architecture et des Travaux Publics*, of 1857, vol. xv, I derive an account of this port and the additional works of the Emperor Trajan, together with a plan of the remains as they now exist, and also a copy of a plan taken about three hundred years ago, for both of which I am indebted to my kind friend Professor Donaldson.

“The coin of the *portus Trajani* has been a *vexata questio* with numismatic antiquaries (Argelati, Occo, Eckhel, etc.); but now, with the assistance of M. Texier's discoveries and drawings of the port of Ostia, looking at the *vestigia* he has excavated, traced, and designed, the question seems to be put to rest, for there seems to be no doubt now that the *portus Trajani* depicted on this coin is the Port of Trajan indicated on his plan, being the inner basin to the port of Claudius (or Ostia, of Nero.)”

The Paper by M. Texier is translated by Mr. Hobler and will be read with much interest, together with the unextracted portions of the author's arguments and evidence on this subject, which, like his reasonings in general, are sensible and conclusive.

Other coins also receive novel explanations, as, for in-



stance, the "Signis Receptis" type of Vespasian. Even Eckhel, Mr. Hobler remarks, considers this type to refer to the recovery of the standards taken from the Romans in Belgium by Civilis, A.D. 78; "but in that opinion Eckhel (as others) must be in error, for the coin was struck in the third consulate, which was in A.D. 71, and therefore cannot correspond with an event which took place A.D. 78. Tacitus, in speaking of the Jewish war in the time of Nero, A.D. 67, states that the Jews defeated Cestius Gallus and took an eagle from one of the legions." It is the recovery of this eagle which Mr. Hobler considers is recorded upon this interesting coin; and he connects it with the "Victoria Augusti" of Titus, representing Victory placing a wreath upon a standard.

The extent of the collection allowed the author to introduce many coins of the later emperors of historic interest; and several which are new varieties of types heretofore known. Among the rarer may be cited a third



brass of Carausius with four standards, inscribed COHORT. PRAET. (*Cohortes Prætorianæ*). This legend appears on the coins of Gallienus; and with more propriety, unless we consider it indicative of the aspirations of Carausius and to be interpreted in the same sense as the coins inscribed *Romæ Æternæ*.

The value of the work is much enhanced by the illustrations, specimens of which the author has kindly allowed me to use for this notice. It is almost needless to state they are executed by Mr. Fairholt, as the peculiar spirit and fidelity which characterise them indicate sufficiently his experienced hand.





LYMINGE, IN KENT.

PLATE XXI.

SOME recent discoveries, made by the Rev. Robert C. Jenkins, in and about the church of Lyminge, are of a character sufficiently important to command the attention of all students and lovers of our national antiquities. They are of value to the architectural antiquary in affording an additional example of an ecclesiastical building of the Saxon epoch, which had not hitherto been generally recognised as belonging to so early a date; and they are fortunately illustrated by unusually copious historical evidence, an advantage which but rarely attends such discoveries.

The village of Lyminge is situated in one of the most secluded and picturesque districts in the county of Kent. It is sheltered by two ranges of high ground in the valley of the lesser Stour, which, from its source at the southern extremity of the village, winds northward and joins the greater Stour, near Canterbury. To the south the valley opens to the sea between Folkestone and Hythe. Stone-street, the road of the fourth *iter* of Antoninus from Durovernum (Canterbury) to Portus Lemanus (Lymne), runs in a straight line for about twelve miles from Canterbury; and then, towards the ridge of the elevated ground which faces the sea, divaricates on the right to

Lymne, and on the left to Lyminge. No station is named in the Itinerary of Antoninus between Durovernum and Portus Lemanus; the distance was only a day's easy journey even for travellers on foot; and there was no need for any of those road side establishments which were necessary in longer distances.

It must not be supposed, however, that this road then carried the lonely aspect which marks it at the present day. As one of the chief lines of continental intercourse with the interior of Britain, and passing through a portion of the province pre-eminently civilised and populated, we may imagine it flanked on either side with farmhouses, villas, and other conditions resulting from traffic and great leading thoroughfares. By those, and probably by those alone, who have been led to notice the numerous vestiges of extensive buildings continually brought to light in what are now desolate and out-of-the-way localities, the changes that have taken place in rural districts, such as this of the Stone-street, can be fully conceived and accounted for.

The earliest Saxon settlers, instead of immuring themselves in the large Roman towns for which their habits were not calculated, selected the best agricultural sites where their pastoral character could best develope itself. Such sites had been previously occupied by the Roman cultivators of the soil; and thus we find in so many instances vestiges of the two peoples in close proximity. It is not in the towns that Saxon remains are met with, but in the country. The Saxons did not mix and dwell with the Roman population of Rochester, Canterbury, and Dover; but they settled without the walls of those towns, and at some considerable distance. It is at Chatham, and not at Rochester, the remains of the Saxons are discovered; at Kingston, Barham, and other

places, and not at Canterbury; and the same with Dover. Many parts of Kent where, at the present day, are only humble villages, and, in some instances, no habitations at all, afford unquestionable proofs of the residence of a wealthy and numerous Saxon population. In other instances circumstances operated differently, and towns eventually sprang up, such as Sittingbourne and Faversham, where powerful chiefs or kings had established residences. This conclusion, which springs naturally from the discovery of cemeteries rich in the costly jewellery of noble and wealthy females as well as in the weapons of the warriors, is confirmed by ancient records of synods and councils held at places which, although now of little note, were then important as regal residences. Such were Bersted, or Bearstead, Bapchild, and Cloufeshous.

It is probable that very many of our old churches are of Saxon origin, although, in consequence of enlargements and reparations, only a very few can be referred to with masonry positively assignable to so early a period. That many occupy the sites of Roman buildings is demonstrated from the intermixture, among other materials, of stone and mortar that had previously been used in the walls of Roman structures. A long list of such churches could be easily enumerated; but on the present occasion that of Lyminge, which hitherto had not attracted the attention of the antiquary, need only be brought under special notice.

The architecture of this edifice may be referred chiefly to various periods extending from the eleventh to the sixteenth century; but there are portions which, as before stated, claim an earlier date. The Rev. R. C. Jenkins has successfully studied the distinctive features in connection with historical evidence unusually copious and interest-

ing; and, as his researches have been recently published,* they afford me the opportunity of availing myself of his labours, and at the same time will aid in making more widely known a work which, in a small compass, contains much valuable information, and is an important contribution to the archæology of the county.

Direct historical evidence conducts us so far back as the time of Æthelberht, at the commencement of the seventh century, when we find Lyminge spoken of as a royal villa, the site of which, we can hardly doubt, was selected by the Saxons for its peculiarly favourable aspect and contiguity to fertile and cultivated lands. The Roman buildings which it is now proved occupied the ground upon which the church stands, and that of the adjoining meadow, may also have been an inducement for the convertible purposes to which they could easily have been applied. The country villa of a wealthy Roman would have admirably served the purposes of a Saxon palace, combining, as it did, the appointments of the farmhouse, and affording in its abundant masonry ready made materials for building. Mr. Jenkins writes:—

“At the close of the year 633 Æthelburga (the daughter of Æthelberht), obtained from her brother (Æadbald), the grant of a portion of the park and ville of Lyminge. Florence of Worcester writes: ‘*Monasterium in loco qui vocatur Limene construxit et ibi requiescit;*’ and the ancient author of the ‘*Life of St. Werberg*’: ‘*reversa ad fratrem Eadbaldum in villa Liminga monasterium ædificavit;*’ and Thorn: ‘*dedit ei (Eadbaldus) villam maximam de Liminge cum omnibus adjacentibus, construxitque ibi monasterium ibique modo requies-*

* “Some Account of the Church of St. Mary and St. Eadburg in Lyminge.” By Robert C. Jenkins, M.A., Rector and Vicar of Lyminge. London and Folkestone, 1859.

cit.* But the fullest description of this foundation is given by the monk Goscellinus (*circa* 1090), who derived it from ancient 'histories and chronicles.' "In the church of Lyminge, which is the archbishop's, the Queen Æthelburga is known to be buried; but she is there vulgarly called St. Eadburg. For we know from historians and chronicles that Æthelburga was given in marriage to Edwin, King of Northumberland; and that after the death of the king she returned and lived at Lyminge, and took the sacred veil from the blessed Honorius, and there (A.D. 647) died, and was buried in the ides of December; and she, as we gather from the opinion of primitive antiquity, through the death of King Ædwin, and by the favour of her brother Æadbald, first founded and upraised the temple of Lyminge, and hath obtained there the chief name and that singular monument which exists in the north-east porch of the church, against the south wall, covered with an arch.†

* The same statement is repeated by the ancient author of "The Life of St. Eadburg, quoted by Leland ("Colleganea," p. 2), and by Alured, treasurer of Beverley (*ibid.*), as well as by later writers. Lambard, who wrote in 1570, gives the same account, on the authority of the "Chronicles of St. Augustine," which were then existing in some public or private collection. See also "Bollandi Acta SS.," Feb. 3; and Pagius on the "Annals of Baronius," an. 633; obs. xxiii.

† "In ecclesia Limingæ, quæ est (archi)episcopi, Regina Æthelburga celebratur sepulta, sed vulgo ibi nominabatur quædam Eadburga. Scimus enim ex historicis et chronicis Æthelburgam regi Northanumbranorum Æadwino in conjugem datam: post necem autem regis reversam et Limingæ conversatam sacro velamine a beato Honorio archiepiscopo consecratam, defunctam, et ibi sepultam sub die iduum Decembrium. Quam ex antiquitatis et primævitatis sententia colligimus, per regis Æadwini necem, favente germano suo Æadbaldio primitus Limingis templum instituisse ac extulisse, primumque

"The foundation of St. Eadburg included within its walls a monastery and nunnery of the Benedictine order, which, with the church, was dedicated to 'St. Mary the Mother of God,' and is called in the charter of king Wihtraed, in 697, the 'Basilica beatæ Mariæ genetricis Dei quæ sita est in loco qui dicitur Limingæ;' and in the charter of Duke Oswulf, in 798, is designated as 'illa ecclesia quæ sita est in illo venerabili monasterio quod dicitur æt Limingge.' The foundations of the monastery extend over the churchyard and the adjacent field, those portions of them which have been from time to time uncovered disclosing exactly the same kind of masonry and mortar which the chancel and the south wall of the nave (the unquestionable relics of the original church) still exhibit. The church appears to have formed the north-east portion of the structure; the burial-place of the founders being in the 'aquilonalis porticus.' Vast quantities of Roman bricks, and beds of broken tiles and pottery, cover the field over which the foundation extends; the walls, as far as they can be traced, running in parallel lines with those of the church, thus giving to the whole building the form of a parallelogram. A small square chamber, immediately adjoining the wall of the churchyard, was disclosed a few years since, the interior of which was faced with a fine white concrete, very smooth in its surface, and coloured red.

"A.D. 687. This year Brytwald, afterwards Archbishop of Canterbury, was abbot of Lyminge. His name is mentioned in a grant to the monastery of St. Augustine, by King Oswini, of Kent, of 'a plough-land in which a mine of iron was known to exist, which belonged to the park of Liminge'—'unum

nomen et locum eminentiusque monumentum ut est illud in aquilonali porticu ad australem ecclesiæ parietem arcu involutum."

Goscellini Monachi St. Bertini (postea S. Augustini Cantuar.) "contra B. Mildrethæ usurpatores."—Extat MS. in Bibl. Harleian. et Bibl. Cotton.

aratrum in quo mina ferri haberi cognoscitur quod pertinebat ad cortem quæ appellatur Liminge.'—(*Cod. Dipl. Ævi Saxonici, cart.* 30.) The words *mina ferri* refer to the iron-stone which is dug out of the hills; and which was smelted by the Saxons, the slag being employed for purposes of building. A great deal of this was used in the walls of the church, while much has been found in the buried walls of the monastery.*

"A.D. 694. At the Council of Becanceld, held by King Wihtraed in this year, the liberties of the monasteries of Kent, namely, Upminster, Reculver, Sudminster, Dover, Folkestone, Lymming, Stepeis, and Hor, are confirmed. The abbess Mildred is among the witnesses to this confirmation.†

"A.D. 697. This year witnesses the grant of the lands of Pleghelmestun to the monastery of Lyminge by Wihtraed. 'It has seemed good to us,' are its words, 'to grant to the Basilica of St. Mary the mother of God, which is situated in the place called Limingæ, the land of four ploughs, called Pleghelmestun, according to its well-ascertained boundaries, viz., Bereveg, Meguinespæth, and Stretleg.‡

"A.D. 700. The grant was renewed this year, and augmented with the gift of the pasture-land for three hundred sheep, called Rumingseta.

"A.D. 724. Æthelberht, king of Kent, grants to the abbess

* The iron-stone of Sussex was also extensively worked by the Romans. See Mr. Lower's Paper in the "Sussex Archæological Collections," vol. ii. The imperfect manner in which the Romans extracted the metal was the cause of the large quantities of iron *scoria* usually found on the sites of their iron-works. They are still of value for the iron they contain.

† Spelman's "Concilia," p. 190.

‡ Bonum visum est conferre Basilicæ B. Mariæ Genetricis Dei quæ sita est in loco qui dicitur Limingæ terram iv aratrorum quæ dicitur Pleghelmestun juxta notissimos terminos, id est Bereveg et Meguinespæth et Stretleg.—*Cod. Dipl. cart.* xliii.

Mildthritha, a plough-land on the river Limene, and three acres of pasture at a place called Hammespot.

"A.D. 732. The same king grants to the abbot Dun and the church of St. Mary, over which he presided, a piece of land at the mouth of the river Limene, for the preparation of salt; also a hundred acres in the place called Sandtun, bounded on the south by the river Limene, and on the west and north by the Hudanfleet.

"A.D. 740. Æthelred grants in this year to the monastery of Lyminge 'the fishery at the mouth of the river Limene, and part of the field in which is the oratory of St. Martin's, with the dwellings of the fisherman. Also the land around the marsh of Bishopswick, as far as the wood called Ripp and the boundary of Sussex.'

"A.D. 798. This year is memorable in the annals of the monastery on account of the endowment of it with the lands of Hafingseta (or Hrempingswic) by the Duke Oswulf and his wife Beornthrytha. Having exchanged certain other lands with King Coenulf for these marsh-lands, he conveyed them to the church of Lyminge (ad illam ecclesiam quæ sita est in illo venerabile monasterio quod dicitur æt Lyminge), on condition that his own, as well as his wife's anniversary should be observed by the convent (illa familia æt Lymingge) as long as the Catholic faith should remain in England.

"A.D. 804. Coenulf, king of Mercia, and Cuthred, king of Kent, joined this year in a charter granting to the abbess Seletthrytha and her family at the church of St. Mary, ever Virgin, which is situated in the place called Limming, where rests the body of St. Eadburg (ubi pausat corpus beatæ Eadburgæ), a portion of land in the city of Canterbury, as a retreat in time of need (ad necessitatis refugium).

"A.D. 835. The Saxon thane, Abba, makes a bequest this year by will to the monasteries of Folkstone and Lyminge.

"A.D. 839. Æthelwulf, king of Wessex, grants this year to the Archbishop Ceolnoth the lands of Eastredelham, consisting of 'seven acres adjoining the church of St. Mary at Liminge.'

"A.D. 844. The Duke Oswulf having bequeathed all his remaining property to the four great Saxon foundations of Canterbury (Christchurch), Folkestone, Dover, and Lyminge, subject to the life interests of his wife, his son Eardwulf, and his daughter Ealhrytha, his will was disputed by Æthelwulf, another Saxon nobleman, who claimed the inheritance on the ground of its having been bought with the money of his father Æthelheah. Upon this the king (Æthelwulf) assembled a synod at Aclea (Oakley), in which thirty men out of the four convents interested were sworn as witnesses in their behalf, and the inheritance was confirmed to them by the unanimous vote of the synod. (*Cod. Dipl. cart. cclvi.*)

"A.D. 960. King Athelstan, with the consent of Archbishop Dunstan, grants a piece of land to the church of Lyminge, called Ulaham. (*Thorn. Chron.*)"

This closes the charters of endowment of the monastery, as far as they have reached our time. After it had flourished for more than three centuries, and had signalized itself by a vigorous resistance to the Danes, about the year 800, it was attached, A.D. 965—"cum omnibus terris et consuetudinibus ejus"—to the Monastery of Christchurch.

"A.D. 1080. The survey of Domesday began in this year, Kent being the first county surveyed; and the Manor of Lyminge, as one of the principal manors of the Archbishop, being described as follows:—

"In Moniberg hundred the archbishop himself holds Leminiges in demesne. It was taxed at seven sulings. The arable land is sixty carucates. In demesne there are four, and one hundred and one villeins, with sixteen borderers having fifty-five carucates. There is a church and ten servants, and one mill of thirty pence, and one fishery of forty eels, and thirty acres of pasture; wood for the pahnage of one hundred hogs. There belong to it six burgesses in Hede (Hythe). In the time of King Edward the Confessor it was worth twenty-four pounds and afterwards forty pounds, and yet it yields sixty pounds.

"A.D. 1080. Archbishop Lanfranc having divided the estates of Christ-church between himself and the monastery about the

year 1078, and taken as a part of his portion the manor and church of Lyminge, repaired the church, which had suffered during the interval, '*ecclesiam utcumque reparavit*,'* '*quem reparatum ministris sacerdotibus dignantur*, etc.'"[†]

Mr. Jenkins carries down his historical narrative to the surrender of the manor and churches of Lyminge to Henry VIII. From this we learn that the church was repaired about A.D. 1281, by Archbishop Peckham; that reparations and additions were made about A.D. 1485 by Cardinal Bourchier; and that other changes were made in parts of the building to the year 1532. These successive alterations are all clearly explained by the character of the architecture, and by documentary evidence. The various styles which this ancient church thus exhibits, afford good examples to the architectural student, who can rarely obtain the advantage of a combination of works of different and widely separated epochs in conjunction with written records.

I now proceed to my special object, a notice of the discoveries recently made by Mr. Jenkins, who remarks that:—

“The entire absence of the archbishops since the days of Archbishop Peckham, the neglect and non-residence of the sinecure-rectors, the inability of the vicars to supply their deficiencies, and the general poverty of the inhabitants until the sixteenth century, might well lead to the expectation that the church of Lyminge would undergo but little change from the time when Archbishop Lanfranc succeeded to its possession. Nor is this expectation unfulfilled; for though the church suffered much in later times, from many churchwardens, their zeal was

* Auctor antiq. ap. Leland, “Collect.,” tom. ii.

† Auctor anon. ap. Goscellinum (contra B. Mildrethæ usurpatores).

rather spent in covering up and disguising its original features, than in remoulding them. Accordingly, when the exterior walls were unclothed, and about three distinct strata of plaster and broken flints were removed, the features of the Anglo-Saxon masonry appeared along the whole of the original part of the fabric, the walls of the chancel, and the south wall of the nave, exhibiting them in a very distinct manner. Every stone employed in the building has on it portions of Roman concrete, formed of pounded brick, shells, and small stones; and in some cases, masses of this material are used in lieu of stones. The reddish colour of this concrete contrasts singularly with the deep yellow colour of the Saxon mortar, in which, however, fragments of brick are imbedded, apparently in rude imitation of the Roman work. The distance of the courses of stones from one another, occasioned by the quantities of mortar and concrete in which they are laid, and the alternations of courses of very large and very small stones, give a very peculiar effect to this early masonry, which is carried on in a kind of rude herring-bone work, with string-courses of Roman bricks and flat stones, in some places interrupted, in some places carried through with perfect regularity. The interior of these walls, when uncovered, presents exactly the same appearance as the exterior, and as the stones in both cases are laid in a position slanting from left to right, they cross one another in the construction, and add considerably to the strength of the building. The exterior, as well as the interior, was originally covered with a thick coating of concrete, and this had a glaze upon it which seemed at one period to have been coloured like that which was found in the wall of the monastery in the field."

Mr. Jenkins's minute and accurate description of the

masonry supersedes the necessity of an engraving ; and the windows in the chancel will be clearly understood by

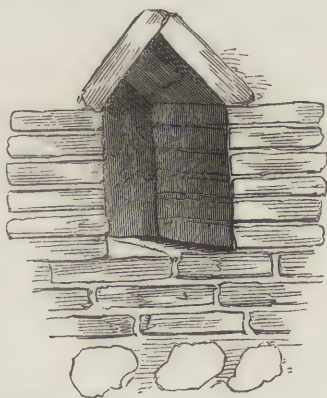


Height of windows, 4 ft. 4 in. : width, 3 ft. 5 in.

the representation here introduced. Of these there are three ; two on the north side, and one on the south. They are all turned with Roman tiles, which completely form the upper part throughout. These windows, together with the walls of the chancel, there can be but little doubt, I think, are Anglo-Saxon work. Whatever may have been the reparations made by Lanfranc, and in what part of the building, it is not easy to say ; but the chancel and windows do not harmonise with the well-known styles of his epoch, while they are precisely such as we may expect to find in earlier times, to which the historical evidence points with so much precision, and so fully.

Another interesting and rare feature is to be seen in a small triangular headed recess in the south wall of the

nave. This is formed entirely of Roman tiles. It appears to have been constructed to contain the sacramental vessels and other small sacred utensils or receptacles, an altar having, probably, stood before it. This was also completely hidden by a coating of plaster.

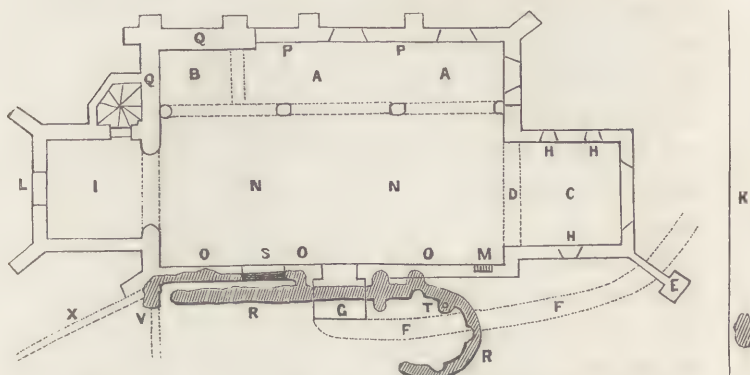


Height of recess, 2 ft. 5 in. : width, 1 ft. 3 in.

The Roman materials which are found so abundantly in the masonry of the ancient parts of the church, were taken from a villa, apparently of considerable extent, which stood upon the site of the church and the churchyard. This has been proved by excavations made under the direction of Mr. Jenkins, which brought to light some of the foundations, shewn in plate *xxi* and in the ground-plan. It will be seen by the former that the remains of the villa cannot, on account of the interments, be laid open to any great extent, in the churchyard at least.

Since my visit to Lyminge in the autumn, Mr. Jenkins has ordered an excavation to be made in the field next the churchyard; and he has favoured me with the result of his researches so far as they have yet proceeded. He states:—"We came upon the foundations of an oblong chamber about twenty-five feet long by twelve or thirteen feet broad. From the rudeness of the construction, and the very perishable nature of the mortar, I am led to the inevitable conclusion that it is a fragment of the Saxon work of the Nunnery, possibly the site of the old refectory. It seems to have no connection with anything

beyond it towards the field; but to have joined another foundation I discovered towards the church, and proba-



Ground Plan of the church of Lyminge, with the Roman foundations adjoining.

REFERENCES.

- | | |
|---|---|
| A. North aisle of church. | B. Site of original tower. |
| C. Chancel. | D. Chancel arch. |
| E. Burial place of St. Eadburg.* | F. Pathway to church. |
| G. Porch of church. | H. Saxon windows in chancel. |
| I. Tower (A.D. 1490). | K. Churchyard wall containing blocks of Roman concrete. |
| L. West door. | M. Recess formed of Roman tiles in south wall of nave. |
| N. Nave of church. | O and H. Saxon masonry. |
| P. Masonry of A.D. 1470. | Q. Wall, apparently Norman. |
| R. Roman work. | S. Ancient entrance, apparently Saxon. |
| T. Small shallow pit, which was filled with black earth and charcoal. | V. Portion of arch, probably of a drain. |

Length of the church, 100 feet.

bly was the end of the Monastery on the field side. My belief is that while the Monastery (properly so called) ran to the south side of the church and connected itself with the chancel end of the building, the Nunnery ran to the west and south-west, and was connected with the church either through the ancient entrance at the south-west, or where the present tower is.

"My notion of the villa is that it was the residence of the Prefect, or head of the Limenaen district, of which this is nearly the centre. That thus the place became a crown land, and was described by the Saxon kings as

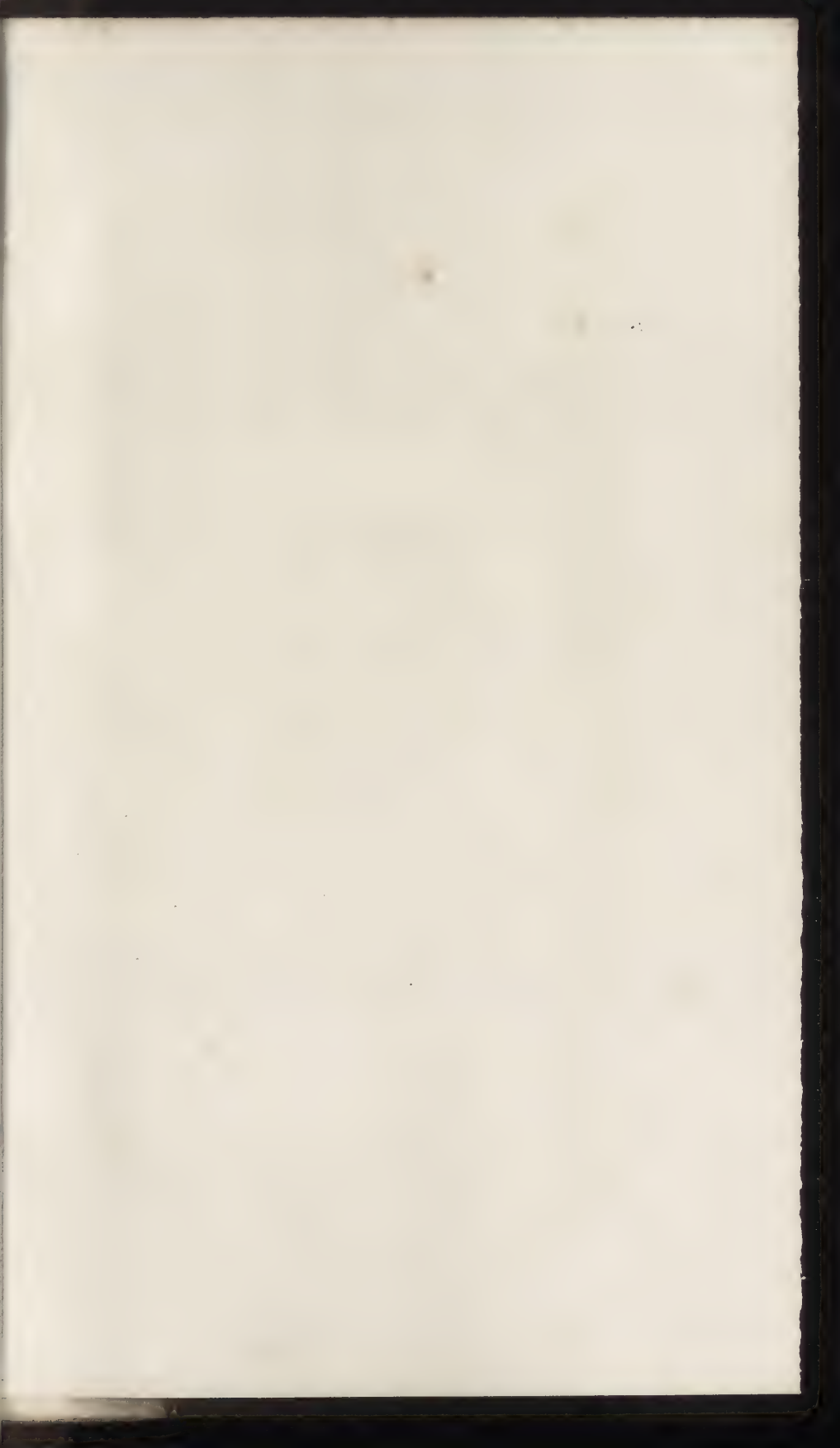
* See Mr. Jenkins's "Account of the Church, etc.," p. 8.

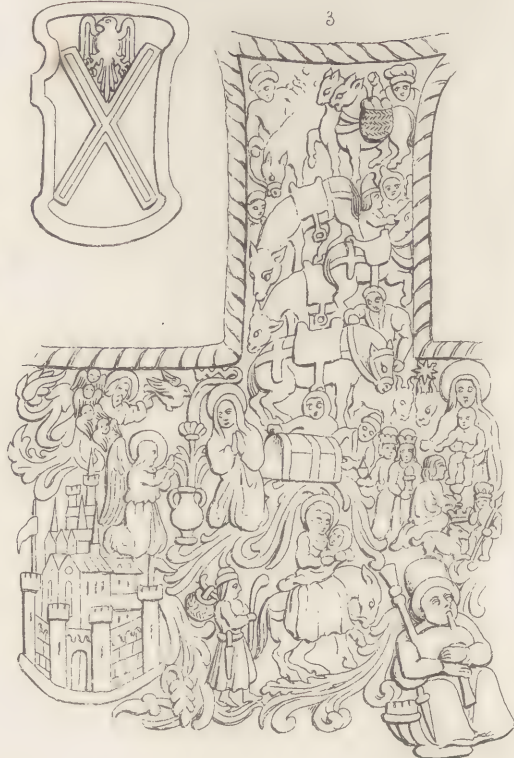
'terra juris sui,' in the same manner as Reculver, &c. When the King Eadbald gave it to his sister, he appears to have built himself another residence in the park, or, perhaps, to have had one already. This descended to the archbishops, and formed the ancient park lodge of Lyminge, of which we find mention as late as the year 1577, in which year there is in our oldest register-book an entry of 'John, the son of a stranger, called, as she said, Alice Parslaw, borne in the Parke-lodge of Lymynge.' "

The discoveries made at Lyminge will probably lead to a more careful examination of other churches in Kent, especially such as from historical evidence are known to be of early foundation if not of Saxon origin, as many certainly are, and others may be assumed to be. It is very probable that most of the earliest churches, as I have before observed, were built upon the sites of Roman buildings or contiguous to Roman cemeteries, which became, as we not unfrequently find them, *church fields*. The presence of Roman masonry worked into the walls of churches is in no part of England to be noticed so often as in this county. It is not to be inferred that such churches are necessarily of Saxon workmanship; but it is proof of the remote use of the site for buildings of some kind, and if even the churches which contain such materials are early English, a question arises whether they are not restorations of much earlier churches, the Roman materials being used a second time. Writing from memory I may mention those of Paul's Cray, Southfleet, Chalk, Burham, Lower Halstowe, and Leeds. Of these the church of Lower Halstowe appears to be built chiefly of Roman materials; and in the churchyard of Chalk are foundations of walls which are not unlikely to be Roman. The churches of St. Martin's at Canterbury,

Dover, and Reculver, are well known from the prominent position they hold in our early ecclesiastical history.

There can be no hesitation in recognising Roman tiles and mortar in church masonry. The Saxon and Norman mortars are always comparatively soft from the larger quantity of sand, which is seldom found in Roman mortar, or, disproportionately blended with lime and pounded tile often the only ingredients. It was in the careful burning of the lime and in tempering the mortar the Romans excelled in making the cement so tenacious and binding that often the tiles themselves will break before the mortar yields. The Roman tiles, though varying in dimensions and colour, are equally characteristic in their extreme hardness and compact glass-like fracture when chipped. In one locality in this country they were imitated by the successors to the Romans, and I have never yet detected imitations elsewhere. That locality is Colchester; and the reason is, no doubt, to be ascribed to local circumstances. Probably the difficulty of getting stone may have suggested the imitation, as a like necessity may explain the introduction of faced flint by the Romans in the walls of Caistor, near Norwich, a peculiarity in Roman masonry which I have never seen elsewhere.





A FOOL'S BAUBLE

in the collection of
Lord Londesborough

J. W. Fawcett del et sc

MAROTTE, OR FOOL'S BAUBLE.

PLATE XXII.

THE subject of this plate is a rare and curious illustration of the eccentricities of social life among the higher orders in the middle ages. It is neither more nor less than the Bauble of a Court Fool, who, from the armorial bearings carved upon it, appears to have been retained in the domestic retinue of a high ecclesiastical dignitary. It was purchased by the late Lord Londesborough of Mr. Henry Farrer, after he had it returned from the Exhibition of Fine Arts at Manchester in 1857. Mr. Farrer obtained it at the sale of the collection of the late Mr. Charles Kirkpatrick Sharpe, of Edinburgh, who brought it from Florence. It had formerly been in the possession of Cardinal York, the last of the Stuarts.

The Bauble is carved from the trunk of a box-tree, the lateral branches being reduced so as to be adapted for figures in high relief and grotesque heads. It measures two feet two inches and a-half in its total length (fig. 1). Upon the summit is a lion seated upon a stool, and supporting the arms of a Cardinal (fig. 2), being probably those of Philip Calandrinus, who was created Cardinal, in 1447, by his uterine brother, Pope Nicholas the Fifth. He died in 1476, and was buried at Rome, in the church of St. Lucina. Below the lion is a large grotesque head, with an open mouth, to which has apparently been attached

the bladder, which, in old drawings, so frequently appears as an appendage to the bauble. The middle surface of the staff is elaborately carved with representations of incidents in scripture narrative relating to the Virgin Mary, as shown more fully in fig. 3. Above the city of Nazareth, on the left, appears the angel Gabriel, who announces to Mary her high mission. In the uppermost part, on the same side, is God the Father, surrounded by angels, from whom the Holy Spirit, in form of a dove, descends towards Mary, who kneels before a pot of lilies. Separated from this scene by flowing foliage, is the Adoration of the Magi. Mary bears the infant Jesus in her lap; and before them kneels the first king, who has laid his crown at their feet: two other kings stand behind, carrying presents. On the left of these, and above, are servants unpacking a chest, and others holding horses and leading sumpter mules. In the centre below is the Flight into Egypt. Mary carries the infant Jesus, in swaddling clothes, upon an ass: Joseph follows on foot, urging the beast with a stick, and carrying upon his shoulder, by a crook, a basket of necessaries. A bag-piper, in high relief, is here represented as seated and playing his pipe; and beneath him is a group of sheep and a dog: on the reverse are the emblematic pot of lilies, and highly enriched floral decorations. Another figure, in high relief, represents a countryman, in a hood, seizing a serpent which winds about him, and is also attacked by a dog: on one side is carved a wolf's head, and on the other, a laughing human head, both in high relief. The lower part of the staff from this point is sculptured into a series of leaves, the spurs of the shortened branches being carved into grotesque heads, of which examples are given in figures 4 and 5. At the lower end is an eagle, possibly in allusion to that in the

coat of arms. The mixture of sacred and profane subjects in this curious staff of office is very characteristic of the era of its manufacture, which sanctioned the widest license in such matters, even in church decorations.

In reference to the history of this Bauble, its appropriation to Cardinal Philip Calandrinus, and for an interesting note on the material out of which it was made, I cannot do better than cite some remarks which Mr. Albert Way has been so good as to send me. Mr. Way observes, "I have not the slightest doubt that the curious object, which I am glad to learn is preserved in Lord Londesborough's museum, is a *Marotte*, or Bauble for a Court Fool. I know the original well, as it has been more than once exhibited at our annual Archæological meetings. I only know one other. In the Doucean Museum, at Goodrich Court, there is a "a fool's bauble of silver, with an ivory handle."* "The Bauble was probably made more frequently of wood, like that figured in your plate, than of such costly materials. There is a quaint old French proverb 'Si tous les fols portaient marotte, on ne sçait pas de quel bois on se chaufferoit.'† The Pope doubtless had his *buffone* as well as the Italian grandee; and there will be no marvel if the Pope's half-brother, a right reverend prelate, Bishop of Bologna, should be proved, by the curious object figured in your plate, to have had his domestic fool. I attribute this bauble to the *Matto*, who filled so remarkable a post in the household of Philip Calandrinus, half-brother of Pope Nicholas V. He was a native of Sarzana, in the north of Italy, and was raised

* Miscellaneous Antiquities: Catalogue of the Doucean Museum, as given by Sir R. Meyrick in "The Gentleman's Magazine," No. xliv. New Series.

† Cotgrave's "French Dictionary," under the word *marotte*.

to the see of Bologna by his brother, who had been Cardinal bishop of that see at the period of his being elected Pope in 1447. Philip may have succeeded him: he will be found in the "*Vitæ Pontificum Romanorum*", by Ciacconius, under that year, among the Cardinals created by Nicholas: and, although the coat of his arms there figured presents a slight want of precise conformity to that occurring on Lord Londesborough's *Marotte*, ensigned with a Cardinal's hat, I feel no doubt that the arms are those of Calandrinus. The woodcut in Ciacconius' work gives the little eagle over the saltire as volant to the left, instead of full face displayed."

Professional buffoons were well known to the ancients. The Romans had their *Mimi* of various kinds for the public stage, who performed in low, broad farces, by gesticulations and imitations of the voice and persons; and others who exhibited themselves in grotesque dancing and in mimicry at funerals, for entertainment of the spectators. They were also admitted into convivial parties for the amusement of the guests by their jests and antics, like the domestic fools of the middle ages. The *Sannio*, also, was another kind of buffoon, differing, apparently but little from the *mimus*, or not more than the modern representatives of the words *mimic* and *zany* may differ from each other. *Berdic*, *joculator regis*, mentioned in Domesday, is a connecting link between the classic jesters and those of the Middle Ages, where the fool shines forth in full glory. "The practice of retaining fools",* Douce remarks, "prevailed from the palace to the brothel. The Pope had his fool and the bawd her's; and ladies entertained them of both sexes. With respect to the antiquity of this custom in our own country, there is

* "*Illustrations to Shakespeare*," vol. ii, pp. 209 to 332.

reason to believe that it existed even during the period of our Saxon history; but we are quite certain of the fact in the reign of William the Conqueror. Maitre Wace has left us a curious account of the preservation of William's life, when he was only Duke of Normandy,* by his fool Goles." The accounts of the household expenses of our sovereigns, contain many payments and rewards to fools, both foreign and domestic, some of them being annual gifts at Christmas. The names of many of these buffoons have been preserved; and sufficient materials remain to furnish a separate biography of them, which might afford, Douce remarks, even more amusement than can be found in the lives of many of their betters. They continued an appurtenance to the English court to a late period, Muckle John, the fool of Charles the First, being apparently the last regular personage of the kind; though the spirit of the institution survived, and the wit of the buffoons became the highest recommendation of a courtier in the time of Charles the Second.†

Douce has published several examples of the Fool with his bauble; but the sceptres of office themselves are so rare that it is very difficult to point to more than one or two examples. M. Baudot, of Dijon, at one time possessed the *marotte* of *la mère-folle*, the sainted patroness of the Society of Mother-fool! The bauble or standard was carved in wood, and represented *la mère-folle* seated in a nest of fools supplying them with drink from a bottle and glass, while underneath is seated the *père-fou*. It has been engraved by M. du Tilliot in his *Mémoires pour servir à l'histoire de la Fête des Fous*, and by Mr. Wright

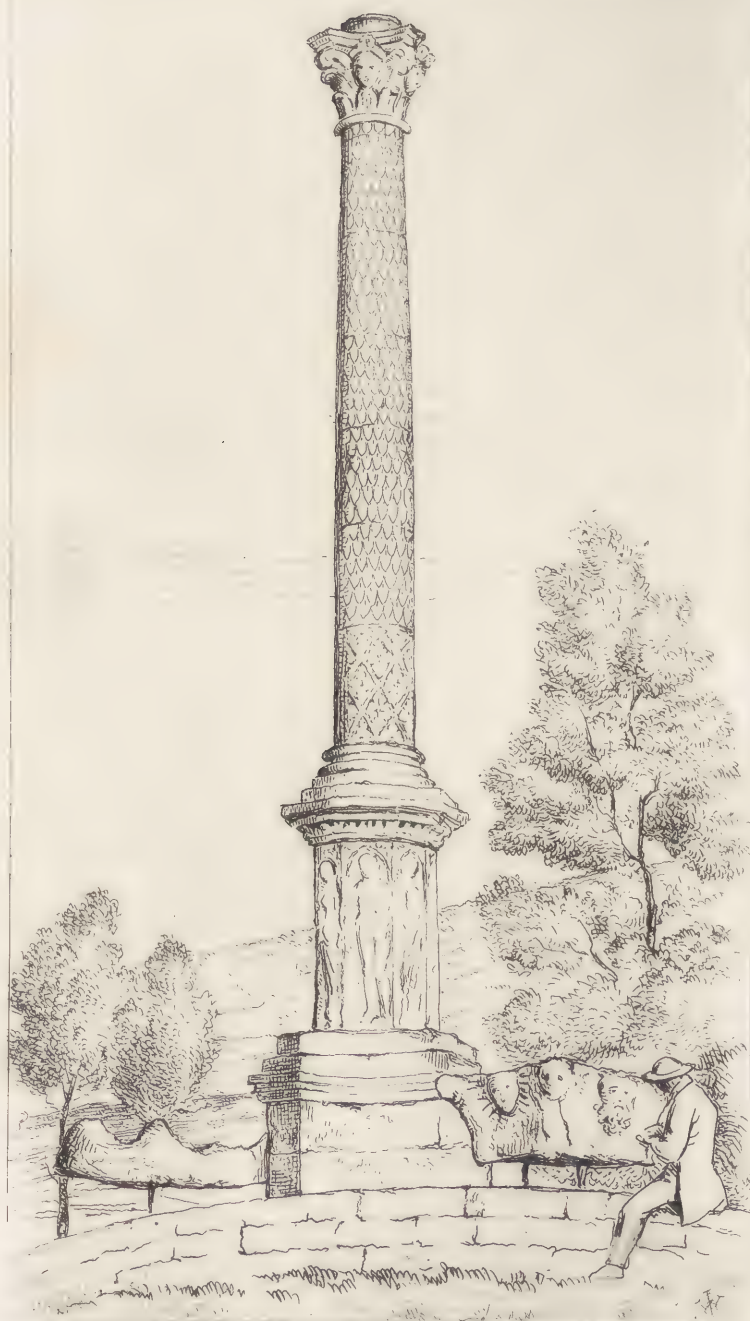
* Roman des Ducs de Normandie, MS. Reg. 4, cxi.

† Douce, *ut supra*.

in his *Archæological Album*, which contains much interesting matter relative to the Feast of Fools and similar festivals and institutions of the church, many of which are only interesting as shewing the depth of degradation to which human beings are capable of descending. Dr. Doran, I believe, has treated Court Fools historically and philosophically, but I have not had the pleasure of seeing his work. He probably considers that royalty has been criticised too severely for its vices and follies, and that, perhaps, its most innocent recreation was the amusement afforded by Fools, especially if they were of that sort which the proverb tells us, it required wise men to make. Kings, popes, and other great potentates may have had a covert and sound reason for retaining in the court establishment an "all-licensed" Fool. From him alone they probably often gained information of an acceptable kind, if not lessons of wisdom; and were refreshed by the blunt, unbridled truths which fell only from the lips of the privileged bearer of the *marotte*. Through him they could often see things as they really were, and not as flatterers made them. When servility deified them, the Fool regulated the regal mind, and by jocular censure, by adage, axiom, wit, and homely truisms, brought it into healthy counterpoise.

The plate of the bauble was presented to me for the *Collectanea* by the late Lord Londesborough a few months before his death.





C U S S Y .

THE ROMAN COLUMN AT CUSSY, IN THE CÔTE D'OR.

PLATE XXIII.

MANY monuments in France, of the very highest interest, are but imperfectly, if it can be said they are at all, known to travellers, from their secluded situations. Lying, it may be, a day's journey from the main roads, they are seldom visited but by the professed antiquary, whose physical strength may enable him to bear those little deprivations which are almost inseparable from turning aside from the accommodations of the great thoroughfares. And yet a little reflection and resolution would prove that the very separation from every-day life and its comforts, seldom fails to beget unexpected and novel pleasures which more than compensate temporary inconveniencies; and the pedestrian in France may always be solaced in feeling that however humble may be the *auberge* or the cottage which may give him a night's shelter, he will sleep in a cleanly pallet, undisturbed by visitations which but too commonly afflict the reposers on the downiest couches in the grandest hotels. Such, at least, are among the experiences which resulted from previous excursions to ancient remains described in these volumes; and they were further confirmed in a visit to Cussy, or Cussy la Colonne, as, for distinction, it is commonly called.

During a month's tour in the south of France, in the autumn of 1858, in company with my friends Mr. J. Adkins Barton and Mr. Waller, we resolved, at the suggestion of the latter, to diverge from the line of the Paris and Lyons railroad, on which lay most of the places in our programme, to visit Autun, and in our way thither to inspect Cussy, the description of which by Millin, some fifty years since, had attracted Mr. Waller's attention, and consequently my own. Montfaucon had made it known previously ; but Millin only referred to that celebrated antiquary to condemn the inaccuracy of his engraving. It is mentioned in Murray's *Guide-Book* ; but we subsequently doubted if it had actually been visited by the writer of the notice ; and decided, at all events, to correct, for the benefit of future visitors, the misleading errors in the said *Guide*.

Having slept at Beaune, the well-known mart for the Burgundy wines, we took the railway as far as the Chagny station, which, after studying our maps, we considered would somewhat shorten the walk, according to Murray and our own conjectures, for Cussy itself was not laid down in any of the charts we consulted. To Chagny we agreed to return after visiting Autun ; and here, for the comfort of all travellers, may be repeated the first gold rule in the pedestrian's *vade mecum*, "never part with your luggage : " my companions lightened themselves of theirs, and only regained it after an absence of four days.

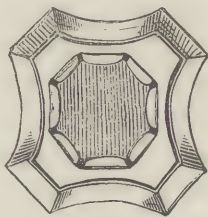
Believing (from Murray) that Cussy was near Nolay, our inquiries were never made without mentioning the latter place ; and our walk, in consequence, was considerably prolonged. For about three or four miles, until we come to the village of Santenay, the road was flanked at intervals with substantial buildings, gardens, vineyards,

and cultivated fields, with some few orchards. From the gardens quince trees in abundance straggled above the road, the fruit hanging within reach of the hand, but, apparently, never touched except by the owners: equally respected in France are the unprotected vineyards and orchards which skirt the high roads; and the flowers and shrubberies of public gardens need no policemen to keep the visitors honest. After passing Santenay, we left the high road for a winding, rocky path, which presently became steep as we ascended from ledge to ledge, justifying the name of "escalier," by which we were directed to proceed. The magnificence of the prospect, which became more and more extended and presented continually new objects, and the clear, sunny weather, contracted a three hours walk into the ideal compass of one; and when we rested at the top of the "mountain of three crosses," we were surprised to find the time had passed so rapidly. Broad tableland now opened before us, on the further side of which we saw Nolay at a considerable distance below in a valley; and ascertained the position of Rochepot, through which it was necessary to go to reach Cussy. Upon this wild and houseless platform we came to a party of peasants, some twelve or fifteen, adults of both sexes, who were all deeply interested in a frolicsome game, which in England would have been thought indelicate; but from the serious and stolid as well as efficient manner in which the amusement was conducted it was evidently as innocent and common as it was to us a strange and idle pastime, which we charitably surmised might have been sanctioned by ancient precedent. We now descended between inland cliffs and by stony roads for nearly two miles, and reached Rochepot, which, from a distance presented, among the rocks, a most picturesque and inviting aspect.

The château of Rochepot, now in ruins, is built upon a rock accessible only on one side. It was erected by Alexander of Burgundy in the thirteenth century; but it takes its name from René Pot, who made some additions to the fortifications. The village itself, on a close inspection, did not sustain the charm with which distance endowed it; but it afforded us a resting-place in a humble inn; and refreshments, of which Reinette apples, Doyenne pears, grapes, and wine formed part, and tea (from the knapsack of one of the party), the supplement. Here, while taking our repast, we ascertained the relative positions of Beaune, Chagny, Nolay, and Cussy; and found that we had better have gone to our destination direct from Beaune, Cussy being near Ivry and not Nolay. It was nearly two o'clock, and seven or eight miles at least lay before us. I and Mr. Waller agreed to walk on, and Mr. Barton elected to complete the examination of Rochepot, and proceed at five o'clock by a diligence which passes daily from Beaune through Rochepot to Autun; which, we subsequently found, he did not reach much before midnight, although the distance was somewhat short of thirty miles.

We now took the Paris and Lyons high road to Ivry. On leaving Rochepot the road ascends gradually for a long distance, presenting, continually, new prospects through valleys and over wooded slopes. The rise, at last, terminates in a highly elevated and extensive tract of land, cultivated, but not much populated. The long straight road we had to follow for many miles being upon a very high elevation, afforded on all sides an immense extent of prospects, in which towns, villages, woods, and rivers, from the altitude at which we surveyed them, diminished gradually towards the horizon to the smallest and yet distinct tracings through the clear atmosphere.

On our left, afar off, were the wooded hills around Autun and the mountains of the Loire; nearer, to the east, winded the Saône; and the horizon was bounded by the Jura. As we approached the village of Cussy, the scene again changed: we descended from the high land, and found ourselves in a well-tilled, extensive valley; and in half-an-hour, striking across the fields to the east of the village, we discovered the object of our search in a meadow. Lying low, in a valley surrounded by hills, it is not perceptible, although forty feet high, at a distance. The view (plate xxiii) was taken by Mr. Waller from the western side. It does not shew the lower part of the base nor the foundation, the latter being in a hollow formed by the natural accumulation of the soil. This foundation is constructed of large stones and is about seven feet square. The base is a kind of square with the angles cut away, and with a semicircular recess in each of the principal sides: the cornice which surmounts it is cut in a single stone. Above the base is an octagonal division, in each of the faces of which in shallow niches is sculptured a divinity. The crown of the niches is alternately semicircular and pointed, and ornamented with foliated patterns. The plinth which supports it, and the cornice above, are each cut from a single stone. The shaft of the column is ornamented in the lower part with a trellis pattern enclosing foliated rosettes. This ornament extends upward about three feet: above this the shaft is ornamented to the top with overlapping leaves. Both are very usual patterns in Roman sculpture, and of which examples occur on fragments of monuments



Section of the octangular compartment.

found in London.* The capital is of the debased Corinthian order in which the heads of deities are introduced among the foliations, so common in Roman provincial architecture. In the ancient capital of the Cussy column the heads are much defaced. Two only can be identified with certainty, one of which is bearded, apparently of Jupiter, the other is the radiated head of the Sun or Apollo. The original capital of the column is indicated in the plate at the foot, that now surmounting it being a restoration made in 1825, as a brass plate on the pedestal records, by M. D'Arbaud, prefect of the Côte d'Or. A curiously shaped disc unappropriated in the restoration, is preserved, together with the old capital, upon iron props, at the base of the column within a wall. The annexed woodcut represents the peculiar shape of the disc which crowned the column. As Mr. Waller observes, "upholding an ancient monument is a worthy act; but restoration, however laudable in its object, is destructive of the interest and of all the authority it possesses."† Viewed as a whole, the column is light, elegant, graceful in its proportions, and decorated with skill and ability.



Perpendicular section.

The figures in the octagonal compartment are of good design, but now, from the wear of weather, are somewhat indistinct in details. They were, apparently, not much better when Millin visited them half a century ago. Then he had the advantage of the morning sun, we of the

* "Illustrations of Roman London," pl. iii, fig. 5; and "Collectanea Antiqua," vol. i, pl. xlviii B, fig. 3.

† A Day's Ramble in the Côte d'Or: "Gentleman's Magazine" for 1858, part ii, p. 607.

afternoon, so that what he saw more clearly, we saw less distinctly, and *vice versa*.

Commencing from the south, the first figure is Minerva, helmeted, her head resting upon her right hand : above her left shoulder, an owl. Next is Juno, veiled ; in her left hand the *hasta pura* ; and, at her right side, a peacock. The third figure is Jupiter, his left foot resting upon a globe, and in his right hand a spear, or *hasta pura*. Next to him is Ganymede in a Phrygian cap, holding a patera out of which an eagle is feeding. The fifth is a youthful, nude, male figure, standing in an easy posture, the left leg crossed over the right. Upon the left shoulder are indications of a mantle. This appears to be Apollo ; and on his left side, favouring this appropriation, is an object which seemed to have been a lyre, but it is now much defaced. By some it has been considered a Bacchus, and the object at the feet a panther ; but we both agreed in thinking it Apollo. The sixth also we conjectured, contrary to the opinion cited by Millin, to be Venus. Millin says it resembles in general treatment the characters of Venus ; but relying upon a drawing made some thirty years previous to his visit, he has engraved it as a nymph holding in the left hand an urn, from which flows a stream of water ; and in the right hand a rudder, from which he conjectures it to be a personification of the Saône. His engraving also shews the figure to be horned ; and, had it been so, it would have decided his attribution to be correct ; but although we saw this figure under the most favourable light, no indications of horns were perceptible, neither could we distinguish any traces of a rudder or urn ; and what has been called flowing water, we looked upon as drapery. This figure is naked to the middle, the lower part being draped ; the right arm hangs by the side ; the left is

slightly foreshortened. The seventh figure is Hercules with the lion's skin over the left shoulder, and in the right hand holding a club which rests upon the ground. The eighth figure being in shadow we saw less distinctly than some of the others. It represents a male figure in a tunic, the left foot raised upon something now much abraded by the weather, the hands resting upon the upraised knee and the head slightly inclined. Upon this figure mainly a theory has been raised. Millin supposes it a captive; and he has engraved it with the hands tied with ropes, of which we could see no trace whatever; and probably they are as conjectural as the *sagum* and *braccæ* in which he states the figure is clothed. On this point he is obviously in error: the figure is dressed, as, indeed, it is shewn in Millin's engraving, only in a tunic, and the legs are naked.* The attitude and general character induced us to consider it Vulcan.

It is often much more easy to subvert speculations and theories than to replace them by a satisfactory substitution; and so it has been with regard to this monument. That it was a votive column is most probable; but that its character is at all influenced by the supposed figure of a captive, is out of the question. If it had been the intention of those who set it up to introduce a decided and obvious allusion to a triumph over the Gauls, the object would not have been concentrated in a single figure placed in the midst of gods and goddesses; neither would a subjected people have been so imperfectly personified, had the figure been intended for a captive. It may, nevertheless, have been erected on the occasion of a pacification of the *Ædui* and the neighbouring peoples,

* "Voyage dans les Départemens du Midi de la France," pl. xvii. Paris, 1807

or on the overthrow of some rebellion, such as from time to time disturbed the quietude and alienated the allegiance of the province; and thus intended as a memorial of restored peace and tranquillity rather than a trophy over a subdued enemy. There is an absence of every condition to a triumphal monument, the result of military conquest; on the contrary, it appears to possess, with the exception of being void of inscription, the chief essentials of a votive offering, such as might have been set up after some one of those vital struggles in which the province was so often engaged against foreign invasion and domestic rebellion. The period extending from the reign of Gallienus to that of Diocletian and Maximian is marked with vicissitudes in the fortunes of Gaul, when commotions from within and invasions from without were successively subdued by the able commanders of the imperial legions. The latter part of this eventful period seems the most favourable, in many points of view, to select for the probable date of the erection of this column.

It was then that the province of Britain was restored to the Roman empire. The insurrections of the Bagaudæ had been previously quelled; and Gaul, under the vigorous and enlightened rule of Constantius, reposed in a state of peace and prosperity. The ancient town of Augustodunum (now Autun), the capital of Ædui, had long been celebrated as the Athens of Gaul, for the encouragement it gave to the liberal arts and sciences. In it had long been established an academy, to which the youth of all parts of Gaul was sent to be instructed in the higher branches of learning requisite for the first civil and military offices, and for the professions of law, medicine, and religion. Previous to the administration of Constantius, Augustodunum had severely suffered; and among the public buildings which had been injured by the vio-

lence of war, were the schools. The restoration of these schools and other edifices was one of the first results of tranquillity and the enlightened spirit of Constantius. The munificence displayed by the prince for this object is the subject of the laudation of Eumenius in the oration *pro instaurandis scholis*, which, moreover, contains considerable information on the buildings of Augustodunum, and such as the ancient writers but seldom favour us with.

It is to this period I think we may, with much shew of reason, attribute the erection of the Cussy column. The condition of the country was peculiarly favourable for such a memorial of gratitude to the gods. It was governed by a prince, who was a liberal patron of the arts, and whose fostering influence was especially felt by the *Ædui*. The architecture is appropriate to the time; and the representations of deities upon the monument seem capable of an explanation which is not so applicable to any earlier or any later epoch. The Emperor Diocletian assumed the title of *Jovius*; and Maximian, his colleague, took that of *Herculius*. Upon their numerous coins they are constantly represented with the attributes of Jupiter and Hercules; and so they are styled in lapidary inscriptions and by ancient writers. Upon the column Jupiter and Hercules are placed opposite to each other. Of the other six figures the most important are Juno, Minerva, and Apollo, Ganymede being merely an accessory to Jupiter. These three were among the chief deities worshipped by the *Ædui*; and their altars and temples at Augustodunum are referred to by Eumenius, so as to leave no doubt of the honour in which they were there held. In discussing the most suitable site for the restored schools, he points out the advantages of their being placed in the most conspicuous position between the temple of Apollo and the Capitol, adding to other reasons the ap-

propriate situation of a building dedicated to letters under the very eyes of Apollo and Minerva, guardians of the arts and sciences; and expatiating on the suitableness of the locality he selects, asks what place could be better adapted than one adjacent to the shrines of the deities who preside over the sciences, poetry, eloquence, and the virtues that adorn youth; and what place better fitted for celebrating the deeds of the Jovii and Herculei (Diocletian and Galerius, and Maximian and Constantius) than that immediately under the auspices of Jupiter, Minerva, and Juno?*

The column being therefore, as the figures indicate, of a sacred character, erected in a locality where historical evidence shews the chief deities represented upon it were worshipped, the reign of Diocletian and Maximian being peculiarly suited to justify such a monument, and these emperors being constantly addressed as Jupiter and Hercules, there appears to be something satisfactory in thus explaining what seems to have been intended should bear a construction arising from the figures themselves unaided by any inscription. Millin states that one of his friends had conjectured the figures of Jupiter and Hercules were intended for Diocletian and Maximian, and that the monument was set up in consequence of the suppression of the rebellion of the Bagaudæ. Unprejudiced by his opinion, and, indeed, before I knew it, I had conceived the feasibility of such an explanation; and upon further reflection I

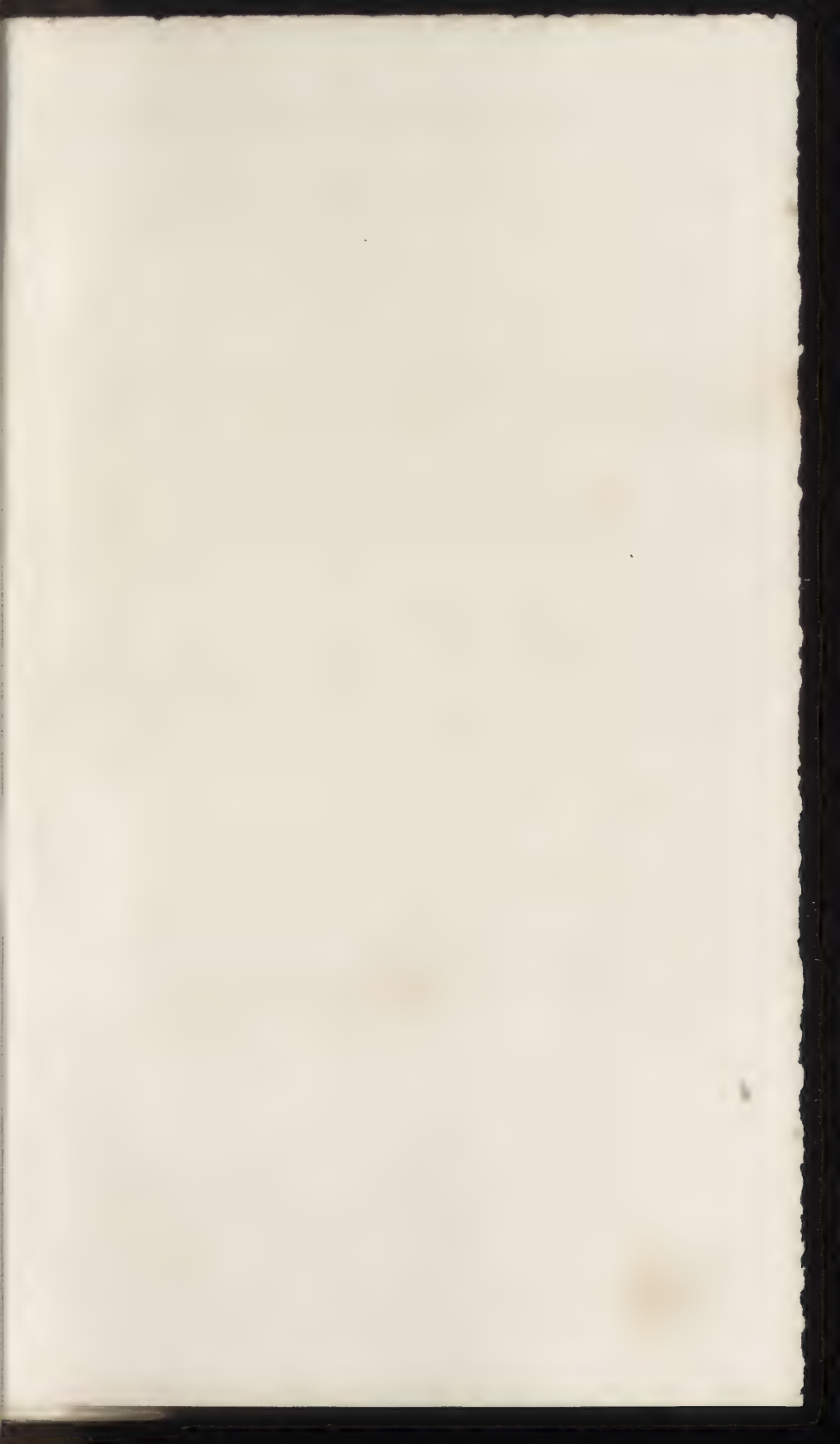
* — “inter Apollinis templum atque Capitolium :—inde Athenarum conditrix Minerva conspiceret, hinc Apollo, medius Camœnarum.—Quis enim melior usus est eloquentiæ, quam ut, ante aras quodammodo suas, Jovios Herculeosque audiant prædicari Jupiter pater, et Minerva socia, et Juno placata ?”—Eumenii Oratio pro instaur. scholis, cap. ix et. x.

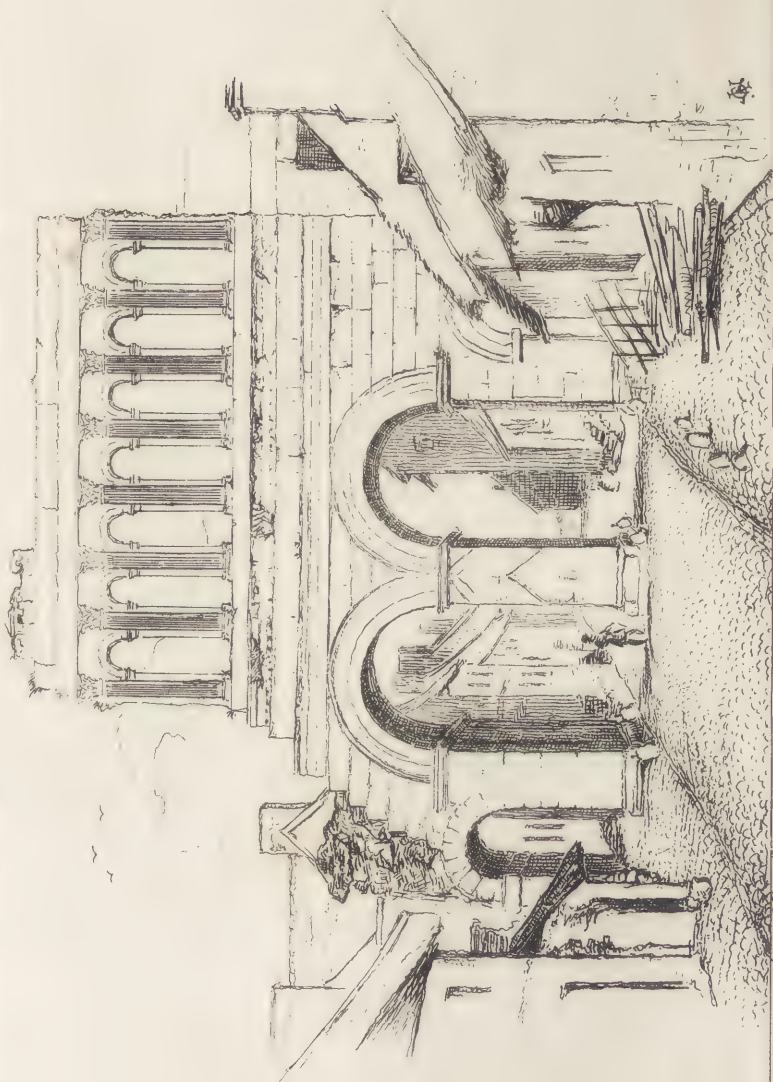
think my proposed reading may be better worth consideration than some others which have been advanced. The seventh figure, called a captive, as such, seems altogether out of place among gods and goddesses and designs wholly of a pacific character. If it be Vulcan, as I have suggested, but without positively affirming, that god may not be an unworthy companion to Hercules, especially as Augustodunum was one of the chief cities in Gaul in which armour and engines of war were fabricated, as we learn from the *Notitia*.*

Millin states that the plain of Cussy was probably the scene of a great battle, for many human bones are continually being ploughed up; and that skeletons have been found close to the column. He has also engraved three sepulchral effigies, which he saw encased in the wall of a house in the village. They are rudely executed, and closely resemble in general character the sculptures found at Autun. One, a male figure, holds what appears to be a vessel with a globular body and long neck; and in the other hand, a drinking cup. One of the others, a female, holds a drinking cup only.

I will not intrude on the ground so well pre-occupied by my comrade by attempting to describe the incidents of the evening at Molineux, a village which we only reached on our road to Autun as night was closing upon us. He has graphically pictured our fortunes there in the paper before referred to. We rose early on the following morning; breakfasted at Epinac; and reached Autun at one o'clock, where we found our companion whom we had left at Rochepot.

* Augustodonensis Loricaria, Balistaria, et Clibanaria — Augustodonensis Scutariá.—*Not. Dig.*, tom. ii, cap. viii, edit. Böcking.





A U T U N.

PLATE XXIV.

AUTUN (or Austun) derives its name, in very reduced dimensions, from the Roman Augustodunum, being one of not very many instances in which the Roman appellation of a capital city has outlived the Gaulish. The modern Paris reflects the Parisii of which it was the capital, and not the Roman Lutetia: Sens, the Senones, of whom it was the chief city, and not Agedincum; Rheims, the Remi, etc. Its Gaulish name was Bibracte, mentioned by Cæsar as by far the largest and richest town of the Ædui.* Pomponius Mela records it, under the Roman name of Augustodunum, as one of the wealthiest towns in Gaul. Tacitus† describes it as the capital of the Ædui and the seat of education for the sons of the principal people of the province. This was during the revolt of Sacrovir in the reign of Tiberius. At that early period the town must have been extremely flourishing to have maintained in its schools so many as forty thousand students, who were armed with weapons provided by Sacrovir. It is not improbable, as we find Augustodunum in later times possessed a manufactory of arms, that it had been long established; and thus Sacrovir was easily enabled to arm this large number of students, together with the gladiators and the volunteers who flocked to his standard. In our preceding pages the celebrity of Augustodunum in the reigns of Diocletian and Constan-

* — a Bibracte, oppodo Æduorum longe maximo et copiosissimo. Bel. Gal., l. 23.

† Ann. iii, 43.

tius has been referred to. At a later period, it is mentioned by Ammianus Marcellinus, who speaks of the ancient walls being in a state of decay;* from which we may infer they had not been very effectually repaired by Constantius.

Autun is built upon the slope of a hill, having in front of it the river Arroux, a tributary of the Loire; and at the back three high hills, covered with woods. Between the town and these hills are undulating ground and ravines, with streams of water which wind round the walls and run into the Arroux. The hills are called Montjeu, Montdru, and Montcenis. A pool upon the summit of one of these hills supplies the fountains of the town with excellent water, and in great abundance. Nothing can be more delightful than the situation: nothing more charming than the sylvan and pastoral scenery from the upper part of the town. The elevation here is so great that the spectator looks down upon gardens, rivulets, water-mills, pastures, and fields divided by lines of high trees which descend from the thick woods upon the lofty hills. Upon high ground, in front of farm-houses and a small church, is seen a pyramidal ruin, called *Pierre de Couhard*, from the village of this name near which it stands. The base of this monument is now about sixty feet square; but originally it may have been from seventy to eighty, as not only the facing-stones are removed, but much of the block of granite stones of which it is composed. It is also difficult to say what its primitive height may have been; but it has been calculated at from eighty to ninety feet. It somewhat resembles in form the well-known sepulchre of Cestius at Rome; and

* Muros Augustuduni civitatis antiquæ spatiosi quidem ambitus, sed carie vetustatis invalidos. Lib. xvi.

most probably it was built for a similar purpose. The site was devoted to burials, for the field above which it stands is called the *champ des urnes*, from the large number of cinerary urns dug up in past times ; and near it is the *champ des tombeaux*, from the tombs found in it. Millin states that many had been taken from this field for the gardens of the town and the neighbourhood.

The ancient importance of Autun, so loudly proclaimed by historical evidence, is only faintly illustrated by existing monuments. The walls on the north are only to be traced here and there. On the east and south they are not yet destroyed, though deprived of their facing stones. On the west they are tolerably well preserved and of considerable altitude. The flanking towers are also standing on this side, some of them being upwards of two-thirds their original height. In places the walls are surmounted by houses, which are built into and upon them as at Sens ; and they terminate very picturesquely on the south, at the highest part of the town, in a lofty octangular tower called the *Tour des Ursules*, of which the base only is Roman. Two of the gates are among the most interesting monuments which yet remain.

The gate called the *Porte d'Arroux*, and also called the *Porte de Sens*, is composed of two large gateways for carriages, and two smaller, on the sides, for foot passengers. They are surmounted by an entablature ; and above is a gallery, originally of ten arcades, but of which seven only are now standing. The arcades are separated by grooved pilasters of the Corinthian order, and above is a rich cornice. The capitals of these pilasters, as well as the ornaments of the entablature and cornice, are light, delicate, and in the best taste. The strength and solidity of the structure is as remarkable as the elegance of the architecture. The enormous blocks of stone which compose the lower part

are laid without cement, and adjusted to each other with the nicest precision. The entire gateway is about sixty feet in length, fifty feet high, and about eleven feet in width. The view given in plate xxiv was taken by Mr. Waller from the bridge of the Arroux, looking towards the town.

The *Porte Saint-André*, or *Porte de Langres*, resembles that of the Arroux, having two large and two small arches, with a gallery and arcades surmounted by a cornice. The two smaller gateways, however, are in advance of the larger, being pierced in wings or projections which are each surmounted by two arcades, the centre having six. In some respects this gateway is even more elegant than the other, though not altogether so grand. In the entrances for the foot passengers, thrown out beyond the main line, we have a similar example, though a very humble one in comparison, in the Roman gate at Lincoln.

The Roman theatre, like that of Lillebonne and many other places, was constructed in sloping ground, to save labour and materials. The site of the town was particularly favourable for this adaptation of the natural rise for the hemicycle of tiers of seats. Of late years excavations have been made, and the spacious dimensions and the general character of the theatre can now be comprehended, although it is in a very imperfect state. Of the amphitheatre spoken of by some writers, apparently from tradition, we could not discover a trace. Of all the ruins of temples or other buildings which were certainly standing on the exterior of the town in the last century, that only called the temple of Janus has been spared. It is a rectangular building upwards of seventy feet in height, about fifty feet square, the walls being about seven feet thick. It is difficult, from the dilapidated state of the in-

terior and of two of the walls, to conjecture how this structure appeared in its primitive state. There are indications of arcades and niches; and towards the upper part are the remains of windows, three on each side, with wide openings on the inside, diminishing to small apertures on the exterior: the doorway must have been placed in one of the sides now destroyed. Various kinds of marble have been found in and around the building, as well as tessellated pavements and the foundations of enclosures; but it does not appear that any systematic researches have ever been made to obtain a ground plan, or to ascertain the real character of the subterranean remains.

In a town like Autun, holding such a prominent position in Roman Gaul, and distinguished by so many historical associations, the antiquarian visitor naturally seeks the public museum full of expectation in finding monumental remains of commensurate interest. He is doomed to disappointment. The inscriptions are few and of no importance: there are no sculptures; and the miscellaneous antiquities are scanty, and though not altogether uninteresting, are badly arranged, and uncatalogued. In the garden of M. Poizeau adjoining the Roman theatre, are a considerable number of sepulchral effigies with very brief inscriptions, of an inferior style of art, and evidently of a late period: there are also two groups of the *Deæ Matres*, a statue of Mercury, and capitals of columns. The busts or three-quarter figures prevail in the sepulchral monuments; in the hands are usually a bottle-shaped vessel, a drinking cup or a small coffer. This remarkable absence of ancient monuments is to be attributed, in the first place, to the application of them by the Romans themselves on some pressing emergency for building materials; most probably for the re-

construction of the town walls ; for the finest monumental remains collected in many towns, such as Sens, Bordeaux, and Narbonne, have been taken in modern times, out of the foundations of the walls. In the second place must be considered the marked apathy shewn by the Autunois, as proved by the testimony of their own countrymen, for their antiquities. The inscription to the *Dea Bibracte*, published by Montfaucon and others, is said to be in the Louvre, as well as the two statues which Montfaucon calls and represents as Druids, but which were more likely to be intended for citizens of Augustodunum,* with symbols of their trades or professions. Many years since was dug up in Autun a square base in white marble, upon each side of which, it is stated, were indications of towns in Italy, as *Bononia*, *Forum Gallorum*, *Mutina*, *Forum Lepidi*, *Parma*, *Fines Gallorum*, with their distances, given in the same manner as in the Peutingerian Table, but with names some of which are not to be found in that chart or itinerary. This precious geographical monument was again consigned to the earth whence it had been taken, and worked into the foundation of a building ! It was peculiarly valuable for its local as well as general interest. There can be but little doubt that this fragment formed part of the geographical designs in the schools called *Mænianæ*, expressly mentioned by Eumenius in his Oration before referred to ; maps of the entire Roman empire, by means of which, appealing to the eye, the pupils could be more easily instructed.† It is only a

* We failed in finding these monuments in the Louvre, and up to the present moment I have been unable to trace them.

† Videat præterea in illis porticibus juvenus, et quotidie spectet omnes terras, et cuncta maria, et quicquid invictissimi Principes urbium, gentium, nationum aut pietate restituunt, aut

few years since one of the most splendid tessellated pavements, found at Autun, was publicly exhibited in London. The subject was Bellerophon killing the Chimera, treated in the highest style of art, and not excelled by the finest Italian compositions of the kind. But in Autun itself nothing of the kind is to be seen or heard of. "Autun," Millin observes, "without doubt deserves to be seen, for its temple of Janus and its two gates; but one is misled by reports to believe that the town is filled with antiquities. It is difficult to find one or two here and there, and these not important. Notwithstanding it is impossible but that an opulent city, which possessed a circus, an amphitheatre, gates with arcades, should not have possessed a heap of monuments: many are, in fact, still dug up, and the indifference of the inhabitants has caused others to be lost. Stone is extremely common: in spite of that they continue to extract great quantities from the amphitheatre (theatre?), and from the ancient town walls. The abundance of materials is the cause of their never digging out the foundations of a house when it is pulled down to be rebuilt; and yet it is under such circumstances that the ancient monuments are found. The Autunois discover, but give themselves no trouble to collect or preserve their ancient remains. Of all the inscriptions, given by old writers as existing in their town, only a single one remains to the present day: that will

virtute conficiunt, aut terrore devinciunt. Siquidem illic, ut ipse vidisti, credo, instruendæ pueritiæ causa, quo manifestius oculis discerentur, quæ difficilior percipiuntur auditu, omnium cum nominibus suis locorum situs, spatia, intervalla descripta sunt, quicquid ubique fluminum oritur et conditur, quacumque se litorum sinus flectunt, qua vel ambitu cingit orbem, vel impetu irrumpit Oceanus.—*Pro Instaur. Scholis*, cap. xx.

soon perish, like all the rest.”* He mentions many instances of the grossest vandalism ; and gives an anecdote of a man being fined for taking stone from the Roman walls, explaining the apparent inconsistency by adding that the fine was inflicted for no other reason but that the town council was determined to keep rigidly to themselves the monopoly in vandalism.

D A X.

(DEP. DES LANDES.)

PLATES XXV AND XXVI.

IN the fourth volume of the *Collectanea Antiqua* is an illustrated description of the Roman *castrum* at Larçay, near Tours, discovered by M. Boilleau. It was considered somewhat startling that such a monument, in the immediate neighbourhood of such a town as Tours, should have remained so long undetected ; and it was attempted, directly M. Boilleau made his good fortune known, to shew that the asserted Roman walls were medieval, though, had they been so, it would have been equally remarkable that no antiquary should have found them out.

A parallel discovery has since been made in another part of France, which is even more curious, and by no means less important than that made by M. Boilleau. It is, indeed, more extraordinary, for the Roman fortress at Larçay is not seen from the public road, and only a

* Voyage dans le midi de la France, tom. i, cap. xxii.

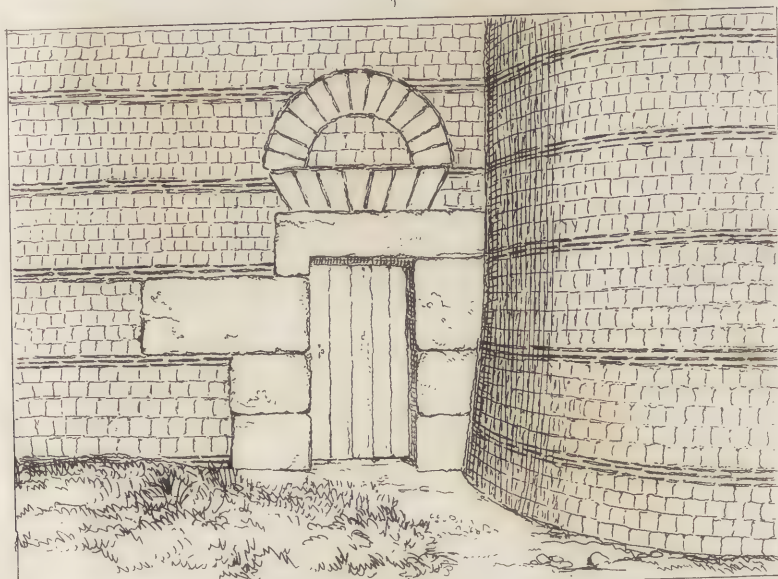


D A X .

C.R.S. del.



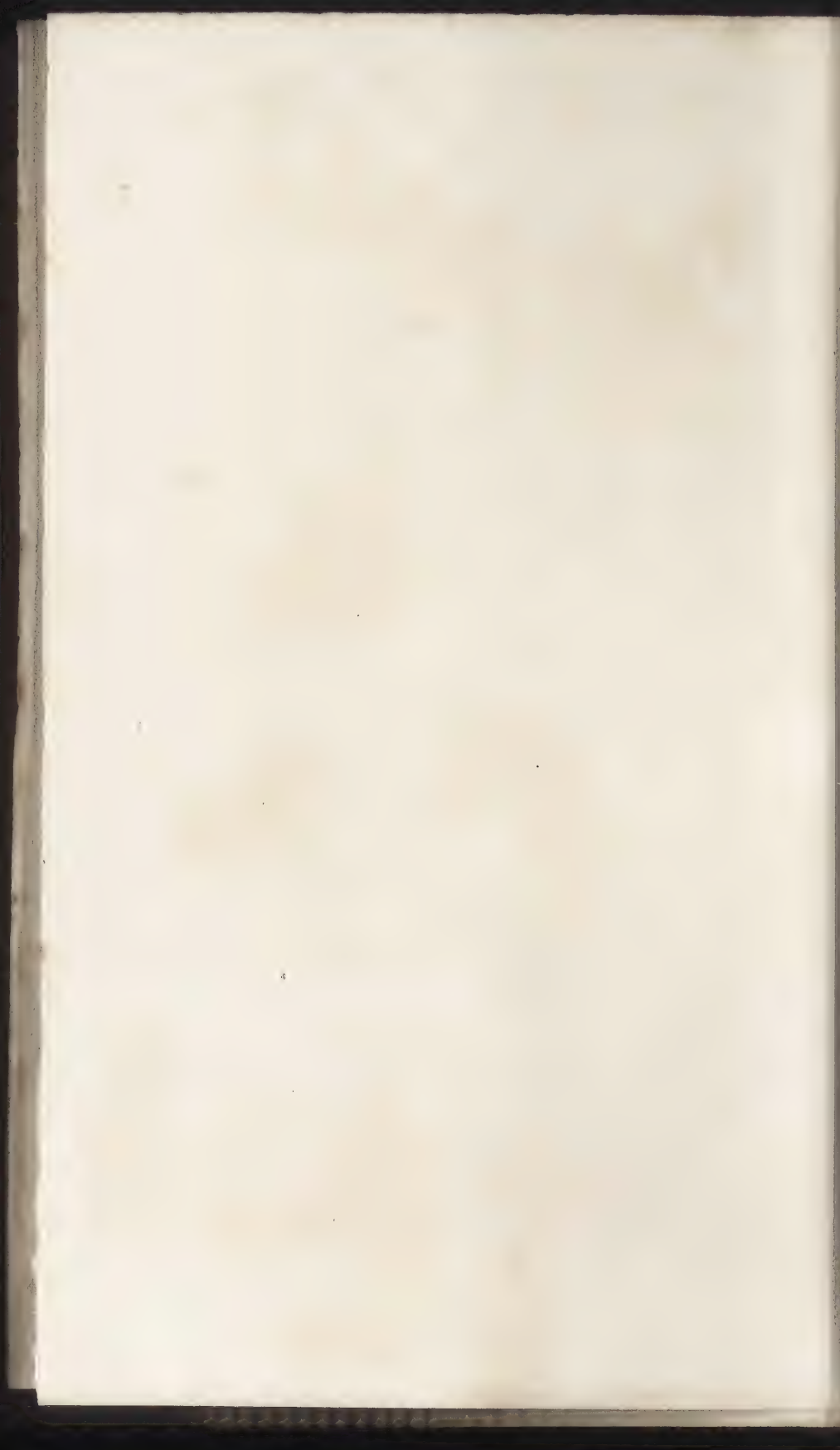
1



2



D A X .



single family resides within it, while the remains more recently recognised, are the Roman walls of a town containing a population of 6,000 ; and that town the capital of the department of the Landes. Like those of Larçey, they were discovered accidentally by an individual ; and a similar denial of their claims to be considered Roman, has been advanced, and as unsuccessfully. The history of the discovery, and what followed, are briefly as follows.

About four years since Monsieur Léo Drouyn, a gentleman well known in the antiquarian world, visited Dax for the purpose of inspecting a collection of paintings. He then, for the first time, saw that the town was completely surrounded with Roman walls in an excellent state of preservation. He immediately made a communication to Monsieur de Caumont, who soon after printed it in the *Bulletin Monumental*.* The communication was not confined to news so agreeable : with it was coupled the astounding intelligence that the Town Council, at the head of which was a member of the *Comité des Arts et Monuments*, were voting, under the pretext of improvement, the destruction of these very walls. It is, he said, an unheard-of act of vandalism, and one which, it was to be hoped, the *Comité*, in spite of its member, would not sanction. M. Drouyn wrote at the same time to the *Comité* and to the Minister of State. The minister soon ordered the suspension of every kind of demolition until a further report should be made. This report, it appears, was founded upon representations made by some of the very persons most interested in destroying the walls, and by others very ignorant of Roman architecture. * Here is a translation of the *procès-verbal* printed in the *Bulletin* published by the *Comité*.

* Tom. 2^e., 3^e. série, p. 212. Paris, 1856.

"The Minister of the Interior forwarded the Report which had been addressed to him by the Prefect of the Landes on the subject of the protestation, of which the demolition of the walls of the town of Dax was the object. From this Report it results that the enclosure has been almost entirely reconstructed, either in the middle ages or in modern times, and that the Town Council has always had the intention to preserve that part of the ramparts which contains vestiges of the Gallo-Roman epoch. The Minister of the Interior thinks there is no longer need to oppose the demolition demanded by the inhabitants of the town of Dax.

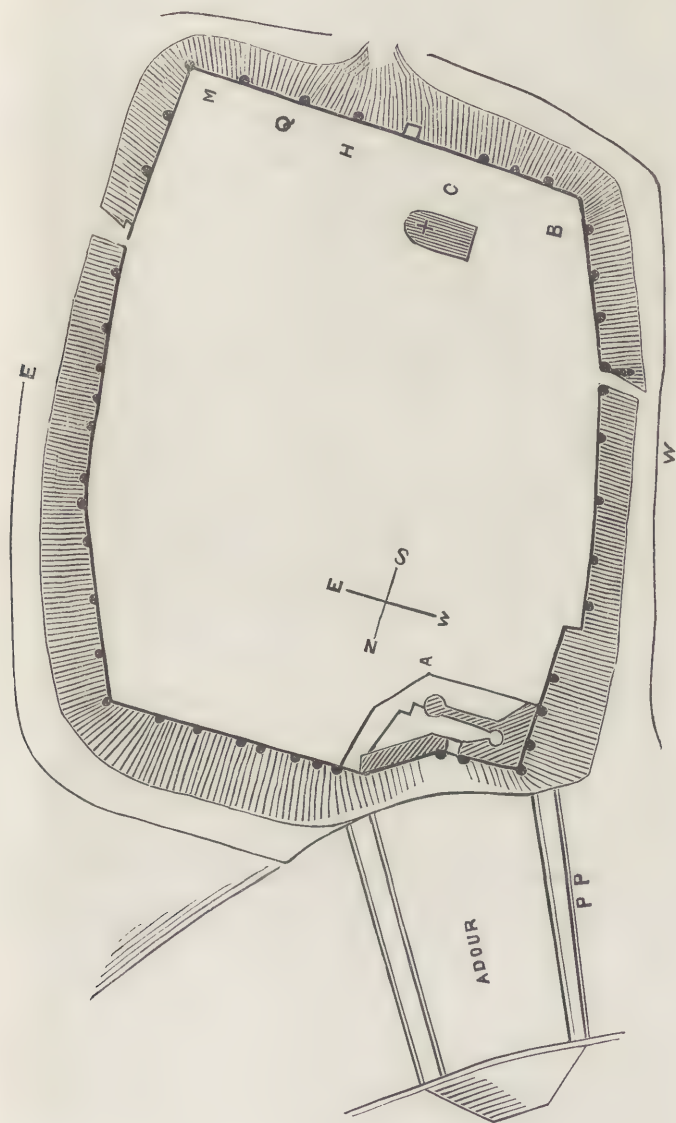
"M. Mérimée remarked on the small means at the disposal of the Minister, to ensure the preservation of ancient monuments, and he believed that in the present case it would be difficult to oppose the wishes of the people of Dax. It seemed that the better course to take would be to recommend that as much as possible of the Gallo-Roman walls that yet remained should be spared; and to engage the Town Council to collect with care all the information that might be gained during the demolition of the other parts, in the ancient foundations existing in their primitive condition below the more recent constructions. It might be ascertained, for instance, if the towers which flank the walls are solid or open in the centre: to examine if, as at Sens and many other towns, fragments of sculpture from more ancient buildings have been used in building the ramparts; to lay by all inscriptions that might be met with," etc.

"It is impossible to abuse more incredibly," exclaims M. De Caumont, "the archæological simplicity of a Prefect, than the author has abused him of the Landes in the information upon which he made his Report. One is surprised this honourable functionary, or rather administrator, should have asked information from an architect who, more accustomed to shop building than to the study of styles of architecture, did not know that walls of small squared facing-stones with bonding courses of tiles were

older than any others. Perhaps, also, he sought information from *the very persons who were the most anxious for the destruction of the walls*, a supposition which still better explains the strange reply made to him, and which the *Comité Historique* has registered in its proceedings. The question asked by M. Mérimée is answered by my drawing, and by the details which I give of the construction of the towers. As to the means for preservation, and that is the point which most engages our attention, the ill will of certain influential men is the obstacle the most difficult to conquer: they persuade themselves that the very thing which constitutes the only interest in their town, *the Roman walls*, is that which hinders their commerce from developing itself!—M. Mérimée told the *Comité* one thing which is not too true, namely, that the Minister of State has only small means at command for the preservation of ancient monuments.” M. De Caumont proceeds to show the way had there been the will; and disproves alike the truth of the assertion of want of means in the State, and the ridiculous pretext of some of the tradespeople of Dax, who for their own private interests imposed upon the Prefect and upon the *Comité*, who appear to have been very easily duped. Why the *Comité* did not listen to the evidence of a man of such established antiquarian reputation as M. Drouyn, or why, in fact, any reliable testimony was not sought for, does not appear. With this dead weight of apathy against him, M. De Caumont used the most energetic means to stay the destruction of the walls. He wrote to the Minister of State, M. Fould, then at Tarbes; to the *Conseil général des Hautes-Pyrénées*; to the Marquis de la Grange, president of the *Comité* of Public Instruction; to M. Paul Durand, at Bayonne; and to M. Boisilvaid; “but,” he adds, “I know not what may be the result.”

Such, in a few words, is the history of the discovery of the Roman walls of Dax. To M. Léo Drouyn must be ascribed the credit of the discovery, and to MM. Drouyn and De Caumont the credit and honour of saving, not so much as they could have wished, but certainly a considerable extent of the walls, which, but for their energetic remonstrances, would have been sacrificed. I shall now endeavour to give some notion of the surpassing interest of these fine remains, and shew how perfectly justified MM. Drouyn and De Caumont were in attaching so much importance to them, and in combating so vigorously the active and unscrupulous agents of destruction. By prearrangement during the excursion in 1858 before mentioned, Mr. Waller took a northern direction from Nismes, and I and Mr. Barton visited Narbonne and Toulouse, from the latter of which towns we had proposed to reach Dax through Auch and Aire; but, in deference to the wishes of my friend, we took the railway the entire distance by way of Bordeaux.

Dax (formerly and more properly spelt D'Acqs), is the *Aquæ Tarbellicæ* of the Romans, so called from the hot springs with which it abounds and its situation in the country of the Tarbelli. To the present day these springs give a marked feature to the town. On entering the precincts the stranger is surprised at the large volume of steam thrown off from the great basin or reservoir, which was enlarged and enclosed by the Romans, and must apparently have presented the same character in their days as now, though the present superstructure is modern. The water is clear, and hot almost to boiling, and it is largely used by the neighbouring inhabitants for domestic purposes. Hot springs abound in this part of France and in the Pyrenees. They were well known to the Romans; several of the more important are mentioned in the



Plan of the Roman walls of Dax.

itineraries; and Pliny refers to them in general terms.* Ptolemy calls the town (the capital of the Tarbelli), *Aquæ Augustæ*; and Ausonius, *Aquæ Tarbellæ*. It is situated on the Adour, over which it is approached by a bridge leading from the Bayonne and Bordeaux road. From this bridge, PP in the Plan, the town is entered by a castle of the fourteenth century (A), which stands upon, or, perhaps, partly conceals, a portion of the ancient walls.

The Plan, which is copied from that prepared by M. Drouyn, and published in the *Bulletin Monumental*,† will convey a good notion of the extraordinary perfection in which the walls and their towers remained up to the time of the demolition entered upon by the Town Council and countenanced by the Government. The view given in plate xxv, taken from the *Place St. Pierre* (at the entrance marked on the eastern side of the Plan), shews a portion of the walls and towers on that side looking towards the north-east, all in excellent preservation, but in places whitewashed. The town, as will be seen, is built upon a slightly elevated ground, which, on the exterior, slopes gradually down to what is now little better than a morass, through which a sluggish stream winds. As may be supposed, this occupies a large extent of uncultivated or slovenly tilled ground; but in the Roman times it must have presented a very different appearance, for it contains, in a neglected and choked-up condition, a stone aqueduct, which formerly carried off all the water and left the soil wholesome and fit for cultivation, for

* *Emicant benigne passimque in plurimis terris, alibi frigidæ, alibi calidæ, alibi junctæ, sicut in Tarbellis Aquitanica gente et in Pyrenæis montibus, tenui intervallo discernente.* *Nat. Hist.* lib. xxxi, cap. ii.

† Vol. xxii, p. 585.

which it is naturally admirably adapted. When it is asserted that the Roman walls are an impediment to the development of the industry and trade of the inhabitants, it may be reasonably asked how it is that so large an extent of valuable ground surrounding the walls has been allowed to remain so long a mere swamp and useless? With an excellent aqueduct throughout the circuit, no attempt seems ever to have been made to clear it, and thus, by a slight effort of industry, to drain the ground. On the western side, we were enabled to see a section of the aqueduct which had been cut through for some building purposes. It was constructed in the most admirable manner, as if to last for ever; and if the industry of the inhabitants is to be considered in relation to it as well as to the walls, it must be contemplated as exerted in rendering useless so substantial a construction intended to make their land fertile and profitable. Within the walls the ground has been raised to the summit. On the eastern side it is planted with trees and used as a promenade. Immediately below is what appears to have been, from its semicircular or oval form, the site of an amphitheatre, or place for popular sports. It is backed by the earthen rampart, and spreads out towards the town. It is probably of Roman origin; and its name, *la Course aux Tau-reaux*, indicates it is still used for purposes allied to those for which it was constructed in remote times. We could not decide whether it had been walled.

On the south-east and south the walls have received much injury by the recent orders of the Town Council, a long extent having been entirely levelled. The annexed cut, prepared from a sketch I made on the spot, gives a section of the south wall as made by the workmen employed in destroying it. It shews the curtain wall and a tower, the former, at the bottom, measuring eight feet

in thickness, and the latter about twenty-five in height, and thirty in diameter, at the base: its projection from

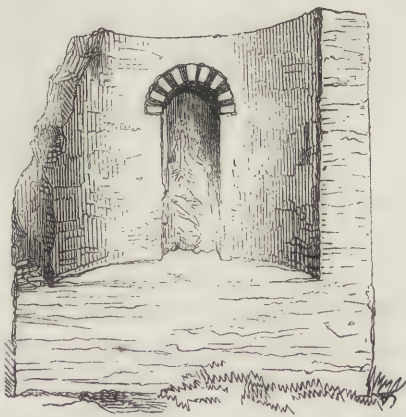


Section of the Roman wall on the south. Oct. 5, 1858.

the curtain wall is eighteen feet. The original height of the walls may therefore be estimated at somewhat less than thirty feet. The shaded portions in the cut are intended to represent earth, which extends to the very top of the interior of the walls. It is a rich tenacious mould, largely impregnated with animal matter, the accumulation of the refuse of the town for fifteen hundred years. Here, again, we may pause and think once more on the assertion so boldly made that the Roman walls impeded the

development of the industry of the inhabitants. It may be asked how was it that this enormous mass of soil, covering acres of ground, never hindered the industry of the people or annoyed the Town Council? Being composed chiefly of excrementitious matter, it was always valuable as the very richest manure that could be procured; but which, within the walls of a town, was out of place, and must, at particular seasons, have been highly pernicious to the health of the inhabitants, while it occupied much more ground than the Roman walls themselves! This is the obstacle which the Town Council tolerated so long and never indicted, that is referred to by M. De Caumont as preventing his obtaining details of the interior of the walls and the towers; and which of course presented the same hindrance to us. The surface, too, was in places almost impassable from the filth and ordure of recent deposit.

The cut here introduced, which is copied from the *Bulletin Monumental*, shews the interior of one of the towers, with a doorway opening into the town. This was being destroyed at the time of the visit of M. De Caumont, who was but just in time to



Interior of one of the towers destroyed.

make a record of this interesting feature. The lower part was solid: at a certain height it became hollow. The archivolt of the doorway was formed alternately of wedge-shaped stones and of two tiles united and set edge-

ways. This may be taken as authority for the construction of other towers of the walls of Dax ; and from it we may well conceive them to have been roofed, having openings facing outwards, which were approached by a wooden staircase. We are now, I think, able to explain the objects which surmount the wall of the castrum upon the coins of some of the Roman emperors, and particularly of those of the Constantine family. I no longer hesitate to accept them as cupolas of the towers. The towers themselves are not marked ; but the artists have substituted this prominent appendage. The semicircular towers of the castrum at Richborough, in Kent, were solid at the base and up to a considerable elevation, when they appear to have been hollow.* The square ones were certainly hollow ; and my impression always was that they were constructed for watch-towers, although, unfortunately, time not having been so compassionate to them, the details, such as are recorded by M. De Caumont, were wanting to enable me fully to comprehend the character of their superstructure.

On leaving the point where we found the work of destruction had reached, and proceeding towards the southwest, the walls suddenly stand out in all their primitive majesty and in imposing grandeur ; and not being veiled by whitewash as on the eastern side, the details of the architecture can be fully studied. Step by step we admired the wonderful freshness they exhibited, and it became quite impossible to believe but that the portions destroyed must have been equally well preserved : indeed, we are assured and convinced that they were. It is the extraordinary preservation of these walls, more than anything peculiar in their construction, which invests them with so

* Antiquities of Richborough, etc., p. 41.

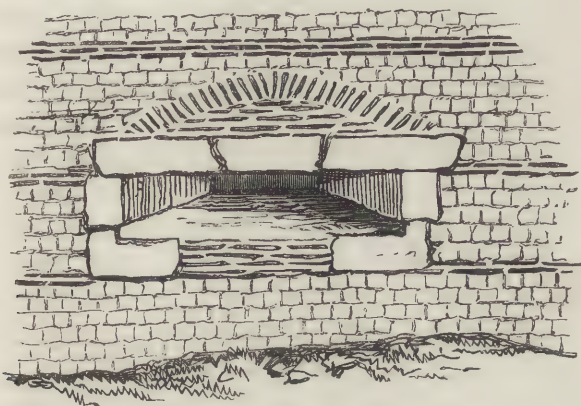
much interest. It is difficult to point to any other Roman town walls either in France or in England, or, perhaps, it may be added, in the north of Europe, where so much of this primitive character and aspect can, at the present day, be seen. They are faced entirely with small square stones, and bonded at irregular intervals with rows of red tiles, usually three in a row. The distance between these bonding-courses varies considerably, as is usually the case, in different parts of the circumvallation.¹ In some places they are interposed between stonework of three layers of squared stones carried up to a certain height, when it is superseded by divisions with four layers, and above these with strata of five or six. In other parts the squared stones are placed in rows of five and six.

The town had four principal entrances, and until recently it is supposed two, if not three, of the Roman gates were standing. The *Porte Dauphine*, we were informed, fell in 1857. In plate xxvi, fig. 2, I have introduced one of the gates from M. De Caumont's engraving, which having been blocked up for a long period, had escaped destruction up to the time of his visit. I will not assert that it is even now destroyed, but I failed in finding it after a long search. The postern gate, given in the same plate, fig. 1, is fortunately preserved from the fate of the principal ones. It is situated in the south wall, near the tower marked q in the Plan. It is formed of large stones of various dimensions, and the archivolt of cuneiform stones and tiles laid alternately in mortar of a reddish hue: in height it is six feet; and three feet two inches in width. It is very analogous to those of the castrum at Jublains, given in the third volume of the *Collectanea*. From this gate towards the south-western angle the towers are well preserved, and being free from the whitewash which obscures the details of those on the east have a

very massive and grand appearance. At c, in the Plan, the ancient masonry has been replaced by modern, and the Roman gate has entirely disappeared. It was here we were informed that the Town Council had resolved on the entire destruction of the wall opposite the church, in order to throw open that building and to widen the entrance into the town. The truth of this information was corroborated by what we afterwards heard: we took especial pains to make inquiry on this point; and we felt convinced that, great as had been the vandalism already perpetrated other outrages were contemplated, and, indeed, were imminent. A gentleman of good position in Dax assured us that the destruction of this south wall was certain. He added, in answer to an inquiry I made, that he believed the Emperor had not been made aware of the importance of the walls of Dax as an extraordinary monument of the Roman period, and that he had never yet visited Dax.

From c to B in the Plan the walls, all equally well preserved, are surmounted by what appear to be medieval additions of great strength; but they are so obscured by earth and brushwood, that it was quite impossible to form any certain opinion of their date or fully to comprehend their plan. At *Porte St. Vincent*, κ in the Plan, I sketched an opening in the wall which is of very unusual occurrence in Roman walls. It is near one of the gates recently destroyed, and I believe is neither more nor less than a window constructed for the purpose of obtaining a view of the approaches to the gate. Precisely similar openings are to be found in the walls of the castrum upon the heights above Vienne. They are nearly six feet in length and two and three-quarters feet in width, and are formed, as shown in the sketch, of large stones. In the castrum at Vienne they occur in the towers and in the

curtain wall in the upper part. They are in all respects constructed on the same principle, those of Vienne being, however, not so narrow as that of Dax.



Opening in the wall at Porte St. Vincent.

Exclusive of the walls the Roman remains at Dax are very few: they have probably been destroyed as soon as found. Some massive stones, which had formed parts of public buildings, lay among the *débris* of the overthrown portions of the southern wall; and in the *Mairie** are two inscriptions, one a dedication to Jupiter, the other sepulchral. They are as follows:—

I.O.M.

M.SILVA

NI.VS

SILVIA

NVS

V.S.L.M.

AEMILIUS PLA

CIDVS POMPAEIO

NENSIS.AN.X...

H.S.EST.

*Jovi Optimo Maximo M.
Silvanus Silvianus votum
solvit lubens merito.*

*Æmilius Placidus Pom-
pæionensis annos X...
(vixit) Hic situs est.*

* We were indebted to M. Isidore Darribet for introduction and polite attention.

Having ascertained that, in spite of the efforts made by MM. Drouyn and De Caumont, the destruction of the walls had not been effectually arrested, I lost no time after our return to England in the early part of October, 1858, in laying the case before the Duke of Malakoff, then ambassador to this country. The Marshall received my representations with the greatest possible courtesy and good will, and forwarded them to the Minister of State. But the same pernicious influences which, as has been shewn, were allowed to oppose the exertions of MM. Drouyn and De Caumont, were still in operation. The Minister, in his reply to the Ambassador (forwarded to me on November 7th, 1858), used precisely the same reasoning as had been before put forward to justify the destruction of the walls; arguments which had been proved fallacious, and based altogether upon gross ignorance or intentional deceit! I then, through my friend the Abbé Cochet, sought the intervention of the Emperor. It must not be supposed that MM. Drouyn and De Caumont were for a moment impassive spectators of the triumph of falsehood and vandalism. They continued to agitate; and at the Archæological Congress of France, held at Périgueux, in June 1858, M. Drouyn proposed a petition to the Emperor, which was adopted unanimously and presented. It may be inferred from the date of the reply of the Minister of State to the Ambassador, that up to November some antagonistic influence had continued to be exercised; but, before the year closed, it appears that the Emperor thought for himself, and won the thanks of every true antiquary by ordering the walls of Dax to be saved from further injury.





C. & S. del.

F. W. F. sculp.

COINS OF CARAVSIUS.

COINS OF CARAUSIUS.

PLATE XXVII.

(Third of the Series.)

1. *Obv.*, IMP. C. CARAVSIVS AVG. Radiated head, to the right: bust in the paludamentum. *Rev.*, TEMPORVM (*Felicitas*). A female standing, to the left: in her right hand a caduceus; in her left, a cornucopia.
2. *Obv.*, IMP. C. CARAVSIVS AVG. Radiated head, to the right: bust in armour. *Rev.*, SECVBIT. TEMP. Security leaning upon a pillar.
3. *Obv.*, IMP. C. CARAVSIVS AVG. Radiated head, to the right: bust in armour. *Rev.*, LETIT . . . : in the exergue, O P. A galley with seven rowers: upon the prow, a wreath.
4. *Obv.*, IMP. C. CARAVSIVS P. F. AVG. Radiated head: bust, in the paludamentum, to the right. *Rev.*, FORTV(*na Aug.*) A female figure, holding in the right hand a rudder?
5. *Obv.*, IMP. C. CARAVSIVS AVG. Radiated head: bust in the paludamentum. *Rev.*, TVTELA. A female, holding a cornucopia, sacrificing at an altar.
6. *Obv.*, IMP. C. CARAVSIVS P. F. AVG. Radiated head: bust in armour. *Rev.*, (*Tu*)TELA AVG. Figure, as No. 5.
7. *Obv.*, IMP. C. CARAVSIVS A . . . Radiated head: bust in the paludamentum. *Rev.*, TVTELA AVG.: in the exergue, IOI? A female sacrificing before an altar.
8. *Obv.*, . . . CARAVSIVS P. F. AVG. As the preceding. *Rev.*, (*Tut*)ELA AVG. As No. 7.
9. *Obv.*, IMP. C. CARAVSIVS AVG. Radiated head: bust in

armour. *Rev.*, PROVIDE. AVG. Figure of Providence, standing, to the left: in her right hand a globe: in her left, the *hasta pura* held transversely.

10. *Obv.*, IMP. C. CARAVSIVS P. F. AVG. Radiated head, to the right: bust in the paludamentum. *Rev.*, PROVIDEN. AVG. A female, standing, to the left: in her right hand a branch: in her left the *hasta pura*.
11. *Obv.*, IMP. C. CARAVSIVS P. F. AVG. As No. 10. *Rev.*, VIRTVS AVG. A soldier standing, to the left, his right hand holding a shield which rests upon the ground.
12. *Obv.*, ... C. CARAVSIVS P. F. A... As Nos. 10 and 11. *Rev.*, SALVS AVG. A female holding a patera over an altar round which a serpent twines: in her left arm a cornucopia.

The coins in this plate, brought to England by Mr. Curt, were discovered in Rouen in 1846. It is stated in the *Revue Archéologique*, 1846, p. 532, that they were discovered during excavations across the *rue du Loup* for making the *rue Royale*. The entire number was about four hundred, including some of Gallienus, Postumus, Victorinus, and Tetricus. They were much oxidised, and in the process of cleaning about eighty were destroyed. Two hundred and twenty-two were taken to M. Deville, Director of the Rouen Museum, who has given the following report of his examination, exclusive of twelve belonging to the above-mentioned emperors:—

Reverses.	BRASS.				Number
<i>Concord: Milit:</i>	-	-	-	-	1
<i>Ecuities Mundi</i>	-	-	-	-	5
<i>Fortuna Red:</i>	-	-	-	-	14
<i>Latitia</i>	-	-	-	-	6
<i>Providentia Aug:</i>	-	-	-	-	30
<i>Romæ Æternæ</i>	-	-	-	-	1
<i>Salus Aug.</i>	-	-	-	-	29
<i>Securitas Per:</i>	-	-	-	-	20

<i>Temporum Fe:</i>	-	-	-	-	19
<i>Tutela Aug:</i>	-	-	-	-	72
<i>Virtus Aug.</i>	-	-	-	-	10

SILVER.

<i>Vberita: Aug:</i>	A woman milking a cow	-	2
<i>Vberitas Aug.</i>	The emperor and a female standing	1	

Total . . 210

In addition to this list, from about forty brought to this country by Mr. Curt, are types of *Abundantia*, *Fortuna Aug.*, *Securitas Temp.*; and *Tutela*, as fig. 5, pl. xxvii.

There could have been no possible doubt of these coins having been deposited where they were found during the reign of Carausius, had not one of the same brass inscribed *Constantinopolis* been noticed among them. But it is much more probable that this piece may have been dropt in by the workmen than that such a peculiar collection should have been kept together for upwards of fourteen years, and then buried with a single coin of the reigning prince.

There is a feature in the general character of these coins found at Rouen which cannot fail to strike all who are at all familiar with the coins of Carausius; and which, indeed, any one who will compare them with those figured in the preceding plates in the *Collectanea*, may at once recognize. The portrait more or less resembles those on the coins of contemporary emperors, and is unlike that given on the coins found in this country. So much so, that whenever by chance, an example similar to these from Rouen had been met with, the peculiarity of the portrait was always noticed. They are all (so far as I have been able to ascertain) without exergual letters, with the exception of figs. 3 and 7, the letters of which occur upon no others. The module also, and the general fabric and

character of the types, mark them as issued under some exceptional circumstances. Such circumstances would occur in the early days of the usurped rule of Carausius, when it was deemed necessary to strike coins in proclamation of the fact that a new emperor was reigning, without waiting until a faithful likeness could be supplied to all the engravers of the dies. This discrepancy in the portraits is not confined to the coins of Carausius: it occurs in the earliest coins of many of the emperors, who are portrayed more or less like their immediate predecessors. The coins, however, shortly assume, as those of Carausius struck in Britain, an individuality which betokens a likeness carefully drawn and engraved.

At the same time as the peculiar character of the brass coins of the Rouen deposit is thus to be explained, the presence of those in silver, which do not present the differences observed in the brass, must be accounted for in some other way. The entire silver (as well as the gold) coinage of Carausius is engraved in a style so unlike that of the brass, that it would seem the dies for the coins in the precious metals were entrusted to the execution of special artists. The three silver specimens found with the brass are, in all respects, like the generality of those in the same metal; and one, at least, bears the exergual mark *RSR*, which is found upon coins in gold, in silver, and in brass. Indeed, I never remember seeing a silver coin of Carausius resembling any one of the types of the Rouen coins; and only one in gold, which is now in the national collection at Paris. It bears the reverse of *CONCORD MILIT.*, two figures joining hands: in the exergue, *VM*, letters which, like those in figs. 3 and 7 of our plate, are only met with in exceptional instances.

The coins engraved in this plate are in the cabinet of the author.





RARE AND UNPUBLISHED
BRITISH AND ROMAN COINS.

RARE AND UNPUBLISHED BRITISH AND ROMAN COINS.

PLATE XXVIII.

1. This fine gold British coin, in the collection of Humphrey Wickham, Esq., was found in cutting the railway from Chatham to Sittingbourne. It is a new and unpublished variety belonging to the class of which examples are given in plate vii, vol. i, *Collectanea Antiqua*, in the Rev. Beale Poste's *Coins of Cunobeline and of the Ancient Britons*, and in the *Numismatic Chronicle*.
2. *Obv.*, IMP. TETRICVS P. F. AVG. Bust of the elder Tetricus, to the right. *Rev.*, (Virt)VS AVGG. Hercules with his club.
3. *Obv.*, IMP. C. AVRELIANVS AVG. Bust of Aurelian, to the right. *Rev.*, AETERNITAS AVG. Romulus and Remus suckled by the wolf.

A similar type, allusive to the eternity of the Roman empire, is found upon coins of Gallienus and Maxentius; but the personifications of Eternity were somewhat numerous, including the Phœnix, the Elephant, the Lion, the Sun, and Moon, etc.

4. *Obv.*, IMP. TETRICVS... Bust of Tetricus, to the right. *Rev.*, (Adventus A)VG. The emperor on horseback.
5. *Obv.*, IMP. C. AVRELIANVS AVG. Head, to the right. *Rev.*, CONSERVAT. AVG: in the field c: in the exergue XXI. Figure of the Sun, holding a globe in his left hand and a whip in his right, trampling upon a prostrate figure.

6. *Obv.*, . . . RICVS. P. F. . . Head of Tetricus, to the right.
Rev., COS IIII. A female figure holding a palm branch.

This coin was among the hoard found at Nunburnholm described in our fourth volume.

7. *Obv.*, IM. . . ETRICVS P. F. AVG. As No. 6. *Rev.*, PAX. . .
 A female standing, holding two military standards.
 8. *Obv.*, . . . TETRICVS. C. AV. Head of the younger Tetricus,
 to the right. *Rev.*, . . . CALIVIA. Anubis in a temple.

The imperfect legend of this singular coin prevents decision as to its meaning. The type is unique and remarkable. Anubis, and other Egyptian deities, appear upon coins of Julian the Apostate, long posterior to the time of Tetricus. If any weight may be attached to this coin in its imperfect state, the influence of the Egyptian myths would seem to have penetrated into the north of Europe at a much earlier period.

9. *Obv.*, CAESAR TETRICVS AVG. Naked bust of Tetricus junior, to the right. *Rev.*, LAE. AVG. (*Latitia Augusti*).
 A female holding in her right hand a wreath; her left resting upon an anchor.
 10. This gold coin, formerly in the possession of the late Mr. Goddard Johnson, was found, I believe, in Norfolk. The lettering on the obverse was intended for FL. HELENA AVGVSTA; and that on the reverse appears to have been adopted from the coins of the Constantine family reading BEATA TRANQVILLITAS; and, within the wreath, SICV SICX. Such coins are of course useless as regards historical evidence; but they are sometimes serviceable as illustrations of the gradual degradation of types in the hands of barbarous peoples.

The coins from fig. 2 to fig. 9 (all in brass) are in the cabinet of the author.





AMPULLÆ IN LEAD.

W. B. King del.

AMPULLÆ, IN LEAD.

PLATE XXIX.

IN our second volume, plates xvii and xviii give examples of leaden ampullæ such as were used by pilgrims as signs of their having fulfilled their pious missions. Other examples, chiefly of a later date, were subsequently found in the Thames. The character of the latter may be judged of by the specimens engraved in the *Catalogue of London Antiquities*, p. 140. They are without inscriptions, and consequently not so interesting as the rarer and earlier. In addition to these some of a totally different class, though in form very similar, have been brought under my notice by Mr. Eastwood, who, unfortunately, has no closer clue to the place where they were discovered, than the fact that they were sent into this country from the continent.

That they are of eastern workmanship there can be no question. The figures closely resemble those on the Byzantine coins of the eleventh and twelfth centuries, and the names of the warrior saints in Greek characters are arranged in like manner, perpendicularly, reading from top to bottom. Indeed, the second figure upon fig. 1 would seem to be intended for St. George, whose bust forms a common reverse on the coins of that period, and the letters bear a near approach to Ο ΓΕΩΡΓΙΟΣ., with the exception of the fifth, which more resembles Ν than ΡΓ;

but, it must be observed, the metal is in places decayed, and the letters are consequently not clearly legible. The other personage, that on the left, may be *Aetius* (AHTIO), who was a martyr and a soldier at Sebaste, in Armenia. The reverse is intended for Bethlehem. The effigies upon the other ampullæ, figs. 2 and 3, must be even more conjectural than those of fig. 1. It is probable they are all copies of better designs, some of which, it is likely, may be preserved in foreign collections.

MUTILATION AND DESTRUCTION OF CHURCH MONUMENTS.

"CURSED BE HE THAT REMOVETH HIS NEIGHBOUR'S LANDMARK."

IT is one of the great laws of nature that man should return to the dust from whence he came; and the works of man's hands are, sooner or later, doomed to follow him. The very memorials which in the gush of grief he builds up to save the name of departed relatives and to tell something of their history, are destined not to endure. Stone and marble are lasting materials; but the affections, the gratitude, and the veneration of man himself are very fleeting, wearing pretty well out in the course of a generation or two. Hamlet says: "There's hope, a great man's memory may outlive his life half a year;" but his tombstone and its inscription will not perish quite so soon, and may survive three centuries if the epitaph should contain nothing at variance with the claims of descendants or pretenders to relationship. The lettered stone,

in fact, would endure for thousands of years ; but not in England. It is only necessary to visit churches in which it is known monuments were erected a few centuries since, monuments of people of rank and influence, to be convinced how few remain, and how many must have been destroyed apparently with the knowledge of descendants, certainly with the sanction of those to whose care such sacred records are entrusted. Statistics which, with some trouble, could be compiled, would give an insight into the frightful amount of destruction of our church monuments ; but no statistics could afford any notion of the real extent of the loss, because there are no registers to guide to detection, except in comparatively few cases, to one, perhaps, in a thousand.

During the pending of a law suit, well known as the Shrewsbury Peerage Case, I and Mr. Waller were called upon to examine the monument of Sir John Talbot and his two wives in Bromsgrove church. This monument, it appeared, both by a manuscript in the possession of Lord Lyttelton and by Nash's *History of Worcestershire*, at some past time bore testimony to the issue of Sir John by these two wives, the number of sons and of daughters being specified. It appears that printed and manuscript inscriptions are not admissible as evidence in courts of law, a blessing to all whose interests prompt them to destroy records in stone or in metal. It was therefore necessary, the statement upon the tomb being considered of the highest importance, to seek the original. It was sought for, but not found. The monument, in alabaster, is composed of three recumbent full length figures, those of Sir John Talbot and his two wives : they occupy the top, the sides bearing shields of arms and ornamental work. The inscription, when entire, was partly in Latin and partly in English ; the whole in raised letters formed

by cutting away the alabaster and then polishing the surface. That in Latin occupies the upper verge of the monument, is more exposed than the lower portion was, and is quite perfect; but the English inscription had so completely disappeared that some doubted if it ever had existed: among those was Sir Fitzroy Kelly, who said if there ever had been one, there was no trace left by which it was possible to read it.

While the monument was being inspected on the part of the Duke of Norfolk, a young gentleman thought he discerned something like the outlines of letters; and examining more closely, he ascertained that an inscription had been *industriously filed down and painted over* so as to destroy, as was believed by the perpetrators of the outrage, the possibility of reading what had been sculptured. We can imagine how disagreeable this record must have been to some person or persons from the great pains taken to efface it; and how successfully he or they had overcome the apparent obstacles in the conspicuous position of the monument in a public church well frequented. Twenty-five words in letters about the eighth of an inch in height, cut in alabaster, must have given some little trouble to the obliterators, and it is hardly possible to conceive how such a process could have been accomplished without the knowledge and complicity of those whose duty it was to protect the memorial.

Working totally irrespective of each other, and at different times, we recovered and read the entire inscription. The chisel used by the workmen employed to pare away the letters, had in some instances left a slight outline, and other letters, although apparently quite levelled, were not so in reality. Upon comparing, a long time after, our two readings, we found they corresponded very closely, there being, I think, only a letter or two in which

we did not quite agree ; and, I understand, they are substantially the same as those in the manuscript and in Dart's *History*. This is not the question here : neither is it to be considered whether the evidence after it was obtained was vital or even important in the case at issue. It is the astounding conclusion to which we are forced to arrive in dealing with the facts of the removal from a church of any inscription at all, and especially of such as that in Bromsgrove church. We are compelled to see that the most sacred places are not safe from the hands of the dishonest great as well as of the pilfering little. Here is the tomb of one of the noblest and most influential families in the land, violated, to destroy a certain evidence which stood in the way, apparently, of some descendant or claimant at some time, probably long subsequent to its date. It is done laboriously, carefully, and almost openly, unless, perhaps, under some pretext, the entire monument may have been moved from its original site for this infamous purpose. It is for the descendants of Sir John Talbot and his wives, or for the inheritors or possessors of his estates, to look to this.

Great ignorance was displayed by members of the House of Lords when the evidence was brought forward : some questions put were very frivolous ; and, indeed, there seemed a general unwillingness to credit the intentional destruction of the inscription in the face of the clearest and most incontrovertible evidence ; and we find the Solicitor-General, in summing up, declare that "it had been suggested that the inscription upon the tomb had been wilfully obliterated ; but he did not think the evidence bore out that suggestion !" It was no suggestion : it was a positive assertion proved by facts. We not only agree that the chiselling away of the five-and-twenty words in alabaster one-eighth of an inch in height,

was a wilful act; but we assert it must have required more heads and hands than one person possessed to conceive and execute such a bold exploit. The position was one of perfect safety from common accidents; but the contrivers and their machinery in this case were of a refined and unusual kind: the inscription was high above the feet of the multitude; but not secure from the chisel of the mason and the commands of some person of position and influence.

It is not cheering to find the House of Lords treating so serious a matter with so much unconcern, as it leads us to infer we are yet a long way from the time when they will propose or sanction any measure for effectually preventing the possibility of the recurrence of such scandalous acts.

THE LEADEN IMAGES, ETC., FOUND AT SHADWELL.

THE narrative which is here introduced is of a character so peculiar that it is somewhat difficult to say under what title it should appear, and where. It partly belongs to Archæology, and it partly belongs to Law and its eccentricities: independently of appertaining exclusively to neither, it is curious and not unimportant in other points of view. Taken as an account of a sequence of circumstances in which truth was sought for in vain by conflicting interests, and under processes which embarrassed

instead of furthering its attainment, it is not without importance, as a warning in any future occurrence of similar circumstances.

The subject has been allowed to rest until it appears to be lost sight of, and it may be imputed as litigious to revive its discussion; but it is not brought forward here from any personal feeling, or to serve any individual interest, but solely to shew how an archæological question may be unarchæologically treated; and how scientific matters are sometimes treated unscientifically in our Courts of Law. It will, also, be conceded, that the persons concerned were all actuated by honourable motives, and that they all wished for truth and truth only; and that all are desirous of promoting justice, even at the cost of being shewn to be liable to error inseparable from human nature. It will be necessary to make the statement and remarks as brief as may be consistent with an accurate exposition of facts.

In 1857 and 1858 Mr. George Eastwood became the possessor of a large quantity of leaden images and implements, some of which he disposed of, and others he was about to sell. Mr. Eastwood called them "Pilgrims' Signs," a term first used (at least in this country) by myself as distinctive of badges worn exclusively by Pilgrims who had visited the shrines of saints. Most of these images had been sold to Mr. Eastwood under the assurance that they had been dug up at Shadwell during some very extensive excavations for docks. He saw not the slightest reason to suspect the information given him: he continued to buy and continued to sell: he paid highly and sold at remunerating prices. While thus exercising his vocation, some of the leading literary periodicals printed a report of the proceedings at an ordinary meeting of the British Archæological Association, in

which the public was put upon its guard against forged leaden images then being sold and offered for sale. They were so described as to leave no doubt in the minds of all who knew of Mr. Eastwood's leaden wares that his images were referred to and his only, though his name was not mentioned. The effect of such a decision coming before the world was at once to destroy the sale of a large quantity, the sale being contingent on the confirmed genuineness of the images. It was not the mere giving forth an opinion that these objects were not properly called "Pilgrims' Signs:" it was an assertion that they were fabricated for the purpose of deceiving, and that they could be proved to be forgeries.

Mr. Eastwood, finding his business thus suddenly stopt, and a transaction then pending, destroyed, naturally felt aggrieved, and feeling he had acted in good faith, sought redress. Not gaining it from the quarter which had inflicted the injury, he brought an action at law against the *Athenæum*, one of the channels through which the proceedings of the Archæological Association had been published. It could not be supposed for a moment that the proprietors or editor of the *Athenæum* had the slightest prejudice or feeling on the matter in any way. In making public the private Proceedings of Societies the press serves the interests of science; and it may be safely asserted that no editor would knowingly have circulated unfounded statements to the injury of any one. When the Proceedings of Societies are officially forwarded to the press the Societies alone should be held responsible. This action-at-law, moreover, placed the Plaintiff in a most unpopular and false position: it bore the aspect of being directed against the freedom of the press, when, in reality, as Mr. Eastwood asserted, it was entered upon solely because there appeared to him no

other mode of obtaining a remedy. Most people will think he was ill-advised. However, the peculiarities and curiosity of the case do not rest on this point, which, unfortunately for the Plaintiff, further complicated what was irrespectively liable to mystification and misrepresentation.

The trial (if such it may be called) took place at Guildford. The Defendants themselves did not attempt to deny that the leaden images produced by the Plaintiff were the identical alleged forgeries denounced in the Proceedings of the Archæological Association. In fact, they attempted to justify the published assertions upon the ground of the images being false as well as upon their not being veritable Pilgrims' Signs. The evidence adduced by the Plaintiff to show their discovery and history was combatted at every step; but without success: the whole of the evidence given, and very material it was, was in proof of the perfect genuineness of the Plaintiff's property. A vigorous and long cross-examination of a principal witness by Mr. M. Chambers completely failed in its object. It was based, almost entirely, on archæological points. It was sought to prove, chiefly from the *Collectanea Antiqua* (which was brought into court), that these leaden images and *signacula* were not "Pilgrims' Signs"; and, by inference, that they were forgeries. Now had the Archæological Association confined its inquiries to this point, it might even have named openly Mr. Eastwood as the owner, and no action-at-law could possibly have arisen from the fullest discussion. To have shown that Mr. Eastwood's "signacula" were not "signacula" such as are described in the *Collectanea Antiqua* would have been the legitimate duty of a Society, or of an individual, at any time, and in any place. It is no crime to misname a thing: in the infancy of every science such mistakes

continually occur; and we find the most experienced often miscall things which come before them as novelties. It is only a few years since the term "Pilgrims' Signs" was used; and it can be proved from the works of more than one Society, that the definition is still but very imperfectly understood, and that the designation is very often misapplied. But the decision of the Association, or the decision of members acting under its influence, without any reserve, declared the so-called Pilgrims' Signs to be recent fabrications made for the purpose of fraud, and, as before observed, although Mr. Eastwood's name was not mentioned, the minute description and the circumstances detailed left no doubt that his enormous collection was indicated. Most people, therefore, heard with surprise the Judge (Mr. Willes) declare that there was no case to go to the jury. "It had been laid down," he said, "by one of the sages of the law, that what a man said honestly and *bonâ fide* in the course of a *public discussion* on matters concerning the public interest, no matter even if he spoke rashly, and what he said was not true, still any statement made under such circumstances would not be a libel. It had also been equally clearly laid down, that before any plaintiff could ask redress for a libel he must shew distinctly that the libel complained of applied to him and to no other person. It would be a new doctrine, indeed, if it were to be held that any person who said all lawyers were rogues might be sued by every individual lawyer in the kingdom; and it appeared to him that the article now complained of seemed to apply to the particular trade of dealing in antiquities, rather than to the Plaintiff personally. It appeared to him, therefore, that the Plaintiff must be nonsuited."*

* The Times, August 6th 1858.

Whether Mr. Justice Willes's ruling will be held to be consistent with the plea of the defendants, with the evidence, and with the alleged libel itself, is not for us to determine. When it is said "all lawyers are rogues," it is obvious no individual in particular is meant; but if it were added "especially he who holds thousands of leaden forgeries stated to have been found in Shadwell Docks, or along the banks of the Thames," etc.; and no one else possesses them, then the vagueness ceases, and the charge comes home to an individual. Certainly an *Ordinary Meeting* of a Society, to which members only have the right of admission, cannot be called with any propriety a *Public Meeting*; and a *public discussion* is anything but the reading of a paper or the delivery of an opinion in a private room before, perhaps, not thirty persons, and those not even forewarned of the subject of the paper or statement. The discussion, if any, must necessarily be all on one side.

But waiving points of law, and dismissing from consideration legal questions and quibbles, let us see how *archæology* has been promoted by these Proceedings of the British Archæological Association. In the report printed by the *Athenæum*, the *Literary Gazette*, and the *Gentleman's Magazine*, it is stated that one of the Secretaries had inspected eight hundred of these modern forgeries in lead; but that the aggregate is stated to be not less than twelve thousand; *that the whole are of recent fabrication*, though put forth as relics of the fourteenth century. They are so described as to leave no doubt of their being such as were in Mr. Eastwood's possession; and then the mode of forgery is stated to appear to have been by means of *chalk moulds, the graving tools being nails and penknives*: and it is asserted that they have been steeped in a strong acid, and smeared over with

Thames mud. The report concludes with lamenting that there are no legal means of punishing so gross an attempt at deception and extortion.

If an Association assumes credit for such a declaration, believing it to be true, it should be prepared to take the discredit, if it be shewn to be erroneous. If, from its *dictum*, false impressions are circulated, and injury inflicted upon individuals who are guiltless of blame, the Association is morally, if not legally, bound to make atonement for the wrong perpetrated, quite as ample as the loss sustained. If, on the other hand, the facts were really as stated in the Proceedings, the Association should have gone much further, before the interests of archæology could, in any way, be promoted. But nearly three years have elapsed: the inquiry has not been prosecuted by the Association; and although the subject, in every point of view, is extremely important and curious, no other Society has interposed to do what, most persons would imagine, is peculiarly the duty of Societies to do, namely, openly and fully to discuss intricate matters, to detect and expose error, and to propagate sound and truthful views and conclusions. If, moreover, an Association puts forth a doctrine which further experience shews is erroneous, there are the same reasons to bind it to reverse its decision as would bind any private gentleman.

These leaden images present certain difficulties; but these difficulties do not arise from any suspicion of their being, as asserted, modern forgeries.* Although many

* It was a matter of general talk at Guildford pending the trial, that some of them had, just before the trial, been counterfeited for the purpose of testing the competency of witnesses to detect them among the others! It is certain that copies of some of those from Shadwell were made in 1858; but not by Mr. Eastwood's orders.

of them do, in some respect, bear a resemblance to "Pilgrims' Signs," so that, at first, they may, by some, be confounded with them, the bulk of them cannot possibly belong to this class of medieval antiquities. There are some, such as those in the form of *ampullæ* and bells, for instance, which so closely resemble the earlier ones, that any one may not unreasonably call them "Pilgrims' Signs" without shocking the ears and understanding of the most fastidious archæologist. They may have been copies from the earlier examples. But the great difficulty they present arises from the immense variety of subjects, none of which, of themselves, enable us readily to pronounce for what specific purpose they were made. Opinions formed upon seeing a few hundreds had to be modified when they became doubled and trebled in number; and when figures two or three feet in height, ponderous and unwieldy, were added to the slight, portable objects which were first discovered. Some of the larger figures have inscriptions at the base which as yet have defied all attempts at interpretation; but the lettering appears to be of the time of Queen Mary, and to this period, from other peculiarities as well, they may be referred. To the testimony of those who are in favour of their perfect genuineness (see the *Gentleman's Magazine* for July 1858), may now be added those of Dr. Rock and Mr. Waller, both of whom consider them of foreign workmanship, imported about the time of Queen Mary. Whether they may have been intended to supply the places of images and emblems destroyed at the Reformation, or in any way to aid the revival of the old faith, is a question which is naturally suggested, and which would have been a fit question for the consideration of an archæological Society; but the inquiry is one of difficulty, and Societies are not disposed to encounter difficulties, although in soliciting patronage they profess to have been

instituted "to investigate ancient monuments," "to encourage individuals in making researches," "to promote careful observations," etc.

The case then seems to stand thus:—

1. The evidence given, with additional evidence never yet given publicly, shewing that these images were found in excavations at Shadwell, is perfectly trustworthy, and has not been disproved.
2. The appearance of the metal is quite consistent with this testimony, and with the supposed age of the images.
3. They are not, generally, copies of known objects, as they would have been had they been made to deceive. In a conspiracy to defraud, it would have been almost impossible to invent such an immense number of types.
4. Considered in a mechanical point of view, those who are well versed in the manipulation demanded for such a purpose, say that, on account of the enormous number, their variety, and the immense size of many, the fabrication would have been almost, if not quite, an impossibility.
5. They have never been discussed, as the Judge and Counsel seemed to suppose, at any *Public* Meeting of any Society, an *Ordinary* Meeting being the reverse of a public one. In fact, they have never been discussed by any Society; but the Archæological Association, by publishing an *ex parte* opinion, as endorsed or countenanced by the general body, has, instead of "affording information," obstructed it, prejudiced the inquiry, severely injured Mr. Eastwood, and has made him no compensation, nor has it yet afforded rectification to its embarrassment of a curious subject for legitimate archæological inquiry.

These leaden figures, which fill a large room, are on view at Mr. Eastwood's, 27, Haymarket.

BIOGRAPHICAL NOTICES.

SINCE the commencement of the *Collectanea*, the grave has closed over very many of its supporters, most of whom were personal friends of the author, and many were, also, more or less eminent in various branches of literature, art, and science. In casting a retrospective glance upon their names, regard for their friendship and esteem for their moral and intellectual worth prompt the grateful but melancholy duty of recording in the pages of a work, the existence of which is partly due to their countenance, something of their respective merits, which, if it should not be of commensurate value, would at all events gratify the writer in feeling he had in such a way paid some little tribute to their memory. During the past year death has separated from him a few with whom he had long been intimately associated, whose friendship in past times of anxiety and toil, counteracted discouragements and cheered him in the path of difficulty and danger to which his tastes alone directed and confined him. Whether, in the prosecution of the *Collectanea*, it may be convenient to print so much of biography as the author could wish, remains to be ascertained. On the present occasion he must content himself with a very limited selection.

ALBERT DENISON, LORD LONDESBOROUGH.

While the press, both metropolitan and local, has not been backward in rendering homage to the memory of this

nobleman, and while the editors of some of the Yorkshire papers, particularly the *York Herald* and the *Scarborough Gazette*, have done equal justice to themselves and to the deceased by dwelling on the happy relationship which existed between him and his tenantry, there is one important point of view to which the obituary notices have not been directed with sufficient emphasis;* and that is to the especial claims of Lord Londesborough to our grateful remembrance as an archæologist and as a patron of archæology. It is not enough to say that he wrote such and such Papers; that he made such and such communications to this or to that Society: Lord Londesborough must be regarded as having placed himself at the very head of antiquarian science in this country; of having cordially and liberally supported its most zealous advocates, not by words only and the empty courtesies which at regulated seasons are accepted by the unreflecting as condescensions; but by that unwearied enthusiasm and personal co-operation which alone bespeak sincerity, and prove that the owner acts from his heart and does not merely speak with his lips.

It is upwards of twenty years since Lord Londesborough, then Lord Albert Conyngham, became attached with so much fervour to antiquarian researches. Education, love of history, and literature, and travelling, had fostered a taste which must have been of early standing, and prepared his mind for a new course of pleasurable action, and, as he himself said, opened to him quite a new world of intellectual enjoyment, of excitement without alloy and unattended by self-reproach, such as, in earlier life, he had been a stranger to, and which nothing

* An exception must be made in favour of the "Gentleman's Magazine," for March 1860.

should induce him to abandon. "Believe me," he said one evening to me when on a visit to him at Ileden, "believe me, I would not exchange the society of the friends I have become associated with" (naming some five or six), "for any earthly consideration. I only regret I had not known them years ago. How much a man's life and character depend upon those he is thrown among, especially in setting out in the world. What brilliant men —— and —— would have been had they only had the chance of good companions. They had no one, morally as well as intellectually, equal to themselves; and so they fell into the hands of inferiors, and are lost men."

It was during his residence at Bourne Park, near Canterbury, that his taste for archæology was more fully developed. He had then recently lost his first wife, the Hon. Henrietta Forester, and was left with a young family, of whom the present Lord Londesborough was the eldest. The locality was particularly favourable for researches such as he chiefly prosecuted. Bourne Park itself is the site of a Saxon cemetery, and others were in the immediate vicinity, the principal being at Kingston and at Breach Downs. Bryan Fausset, in the last century, had excavated most of the tumuli at Kingston; but the record of his discoveries, the *Inventorium Sepulchrale*, remained as yet unpublished. In Bourne Park and upon Breach Downs Lord Albert Conyngham prosecuted his researches with success, and subsequently at Wingham and in other localities. The results were laid before the public without delay, chiefly by himself and his friends; and they form a very important portion of the materials which have furnished much of the novel information we possess respecting the arts, customs, and usages of the Anglo-Saxons.

The formation of the British Archæological Association

received at once encouragement from Lord Albert, who, without calculating on its success or its failure, and without weighing the reasons which induced several to withhold their support from an untried adventure, saw that the objects proposed were laudable, confided in the originators, and consented at once to become its President. There was, indeed, some difficulty in filling this office so as to secure what were then considered qualifications and the proper discharge of duties. In the course of a few years none of the numerous Societies which sprang from the parent stock were ever thus embarrassed, and Presidents and Vice-Presidents have been in some instances obtained before a body of members was enrolled: never since has there been a pause in any of their proceedings for want of a President. It was considered necessary to hold a Congress; and here, again, difficulties presented themselves or were suggested. Lord Albert Conyngham's influence was exerted at Canterbury: he opened the first meeting, took the chair at the *table d'hôte*, received the members at Bourne with hospitable welcome; and both in the Park and on Breach Downs, pleased and instructed his guests by ordering tumuli to be excavated in their presence. The warm personal interest he took in the week's proceedings, gave, in short, a success to the meeting which established the Association. But for his exertions very different might have been the result; and the numerous Societies which now cover the land would, in all probability, have never existed. In the disruption of the Association which followed some six months after, Lord Albert, without reckoning upon consequences, conscientiously did what he considered it was his duty to do; and he remained sole President of the section which retained the original name for some years, until he considered it his duty to retire. The office he held so long

was by no means one of unalloyed ease, or of simply presiding once a year at a Congress. It involved considerable trouble and personal inconvenience, which he good-naturedly endured, although at this time his bodily health was impaired and he often suffered severely.

In November, 1848, after long confinement to a sick room, Lord Albert left England to pass the winter in Greece and Italy. He was accompanied by Lady Albert. Their travels led to the printing, for private circulation, of a most interesting volume, entitled *Wanderings in Search of Health*. It is the journal of an educated observer, written in an easy, unaffected style, full of description, of incidents, scenery and antiquities, interspersed with reflections on the social condition of the countries they visited. He returned in the spring of the following year with renovated health. A few months afterwards he assumed the name of "Denison" in lieu of that of Conyngham, in accordance with the will of his maternal uncle, Mr. William Joseph Denison, M.P. for Surrey, who bequeathed to him the bulk of his immense wealth, including his extensive estates in Yorkshire.

Almost immediately on his return from Greece he resolved to resign the Presidentship of the British Archaeological Association; but, for the sake of the general body, he delayed doing so until after the Chester Congress. His reasons for retiring from a post he had held so long, were stated in a letter to the Secretary, who, for personal considerations, did not make it public. It is sufficient to say that his Lordship's decision was in unison with his independence of spirit and with his warmheartedness. His attachment to archæology was, of course, as fervent as ever. His vast estates in Yorkshire opened a new field of research to him, and he added to his collection many valuable local antiquities, obtained under his personal

direction and by the co-operation of a few select friends. Having purchased the Grimston estates of Lord Howden, his collection of antiquities became suddenly converted into a Museum; for in the purchase Lord Howden's Armoury was included, and to this Lord Albert, now Lord Londesborough, made constant additions of the rarest and most costly works of mediæval art. In the early part of the year 1850 he was raised to the Peerage by the title of Baron Londesborough, the Londesborough estate, in the neighbourhood of Market Weighton, being selected for the title.

The *Miscellanea Graphica*, a folio volume of plates, engraved by Mr. Fairholt under Lord Londesborough's direction, will convey some notion of the extent and richness of the Museum, which supplied the whole of the illustrations, filling forty-five plates, woodcuts being also introduced into the descriptive text. This splendid and valuable work includes an Introductory Essay of eighty-four pages by Mr. Wright, who has succeeded not only in shewing the historical value of the objects engraved, but in making them illustrate the state of the arts from the third or fourth century down to the sixteenth; and at the same time form a commentary on social manners and domestic customs. The Collection, moreover, contains a cabinet of choice silver Roman coins, and an extensive series of Rings, collected for Lady Londesborough. The Catalogue of the Rings forms a separate volume, privately printed, under the editorship of Mr. Crofton Croker.* Furthermore an *Illustrated Descriptive Catalogue of the Antique Silver Plate* has recently been privately printed. The engravings and letterpress of this elegant volume,

* Lord Londesborough ordered a marble tablet to be erected to the memory of Mr. Croker, in the church at Grimston.

a worthy supplement to the more bulky *Miscellanea Graphica*, are by Mr. Fairholt, who commenced the work under Lord Londesborough's supervision.

After Lord Londesborough had resigned the Presidency of the British Archæological Association he seemed more free to indulge his taste for antiquarian pursuits and literature in a wider field with a selected number of colleagues. At the same time he sought every opportunity to open his hospitable doors to the eminent of all antiquarian and literary Societies. He was, in fact, the first in his position thus to claim for archæology this public recognition. Other Societies long had their periodical *réunions*; but antiquarianism had, somehow or other, been overlooked, until Lord Londesborough, either as President of the Numismatic Society or simply as a lover and patron of antiquarian science, brought together at his *soirées* the representatives of antiquarian science from all parts. Both as President of the British Archæological Association and as President of the Numismatic Society, he considered it was his duty to be acquainted with all the members; and the receptions he gave enabled him to know them personally, while at the same time the choice exhibitions which on such occasions were contributed, materially assisted in making more widely known new discoveries of works of ancient art, and in introducing to each other persons of congenial tastes and pursuits. Ill health prevented his indulging in these courtesies so often as he desired; and on one occasion when, as President of the Numismatic Society, he had summoned a large party, a death in his family on the day preceding prevented the *soirée*, and compelled the postponement of the reception.

In the same friendly and hospitable spirit his tenantry and their families were yearly received at Grimston to

spend the day, and on all occasions he omitted no chance of associating with them and contributing to promote their interests. It was at the expressed desire of his tenantry that the full-length portraits of himself and Lady Londesborough, painted by Grant, were engraved to hang by their firesides. No one better understood the responsibilities which wealth entails upon the conscientious, and his benevolence was as ample as his means were great. Unostentatious, he administered to the comfort of all around him: no case of distress was ever brought before him unrelieved, and the industrious poor found in him a substantial and constant friend: his charity failed not. "Depend upon it," he observed, on an occasion when a friend accidentally noticed some instances of his liberality, "these are the only things which stand by us to the last."

Towards the close of 1855 he accepted the office of President of the newly-formed London and Middlesex Archæological Society, and took the chair at its second meeting in Crosby Hall in the early part of the following year; but in the winter months he suffered severely from our climate, and was obliged either to confine himself almost wholly to the house, or seek the milder air of the south. In the autumn of 1856 he projected a visit to Rome and invited me to accompany him. A recent release from London and consequent engagements prevented my availing myself of this flattering and advantageous offer, and Mr. Fairholt accompanied him instead. The result was the Letters which constitute so large a portion of the present volume. His Lordship's health compelled him to remain with his family at his château at Cannes.

I should not be doing justice to my own feelings of



gratitude and to Lord Londesborough's friendly regard were I from false notions of delicacy to refrain from recording other instances of his consideration and friendship. When the time had arrived for me and my Museum of London Antiquities to be separated, he very generously offered me for it £3000. As, however, he avowed he could not keep it in its integrity, I declined his offer in favour of the £2000 given by the Nation, which ensured the whole a resting-place in the British Museum. He, moreover, offered to build me a house near his own residence at Grimston. Although circumstances prevented the acceptance of these and other kindnesses, they were received with grateful appreciation of a regard and sympathy which can never be forgotten. Of a less exclusively personal character was one of his later projections, which might have been realized had his life been spared. It was his wish that I should superintend the excavation of all the Saxon tumuli in Kent which remain as yet unexplored; and to take such measures, at his expense, as I might deem necessary for the purpose.

Towards the winter of 1859 he sought the milder air of St. Leonard's-on-Sea, and for some time he seemed so well and corresponded with his friends so frequently, that the danger which was close at hand was not apprehended even by those around him; but at the close of the year he became worse, and removed to his residence in London, for further medical advice; but, unhappily, without the anticipated result: the complaint took a fatal character, and he expired on the 15th of January. He was buried on the 24th, in the family vault at Grimston, followed to the grave by between three and four hundred of his tenantry and tradesmen from various parts of his estate, who spontaneously came to offer to his memory the last grateful tribute of affection.

WILLIAM HENRY ROLFE, ESQ.

With the antiquities of East Kent the name of Rolfe has long been associated. For the neighbourhood of Sandwich, a district of peculiar historical interest and fertile in Roman and Saxon remains, Mr. Rolfe was the good genius and guardian. In the course of some forty years he collected materials for a museum of local antiquities, including a cabinet of coins, many of which are of the rarest kinds and of the highest interest. The volumes of the *Collectanea* contain many of the more remarkable coins and the important Saxon remains from Osengal. The *Archæologia*, the *Remains of Pagan Saxondom*, and *The Celt, the Roman, and the Saxon*, have all drawn largely upon Mr. Rolfe's treasures. Our volume, *The Antiquities of Richborough, Reculver, and Lymne*, is illustrated wholly, so far as Richborough is concerned, from his gatherings. In dedicating this book to him, I and my friend Mr. Fairholt have recorded our sense of his zeal and perseverance in collecting, and of his liberality in aiding the researches of others. While that work was in preparation we frequently visited him, and we recall with grateful feelings the kind attentions shewn us on these and on numerous other occasions while staying under his roof. Our acquaintance had, indeed, ripened into friendship, constant and enduring, and to which every passing year added some strengthening link. My own acquaintance with Mr. Rolfe was of much longer standing. Mr. Rolfe, Richborough, and Reculver, were, for the first time I had ever seen either, visited in one day. From that day we became constant correspondents

almost up to the day of his death. The numerous packages of my letters to him which were recently shewn me, had chronicled, I found, the flight of more years than I had carried in my memory.

Mr. Rolfe was the son of John and Elizabeth Rolfe, of New Romney. His mother was daughter of William Boys, the well-known historian of Sandwich. His father, a solicitor, whose paternal relations were for many generations graziers in Romney Marsh, was the second child of Charles Rolfe and Elizabeth Fowle, daughter of the Rev. William Wing Fowle, of Dymchurch and St. Mary's. William Henry Rolfe was born in New-street, Sandwich, in a house now occupied by the town clerk, Mr. Surrage. His mother came from Romney to be confined in Sandwich, in order that her child might be born free of the town. She had, however, some difficulty in establishing his claim to the privileges of a freeman in consequence of his mother having been a minor. She was, indeed, not twenty years of age when, ten months after the birth of her child, she died: this loss was soon followed by the death of his father. He was brought from Romney to be with his great uncle and aunt, John and Mary Matson, at their house in New-street, which ultimately became his own property; and it was his residence to the day of his death. Mr. Matson, in fact, adopted him, leaving him all his property, which included Each End Farm, in the parish of Woodnesbrough. Mr. Rolfe always retained a most grateful regard for the memory of his uncle Matson, to whom, as he said, he owed everything.

Having, when very young, received the rudiments of school training at Sandwich, first at the Chantry-house, in Love-lane, and then at a Mr. Pettman's in Jail-street, he was sent to the Grammar-school of Wye, the master of which was the Rev. Philip Parsons, M.A., author of

The Monuments and Painted Glass of upwards of One Hundred Churches, Chiefly in the Eastern Part of Kent, published in 1794; and other contributions towards the county history. From Wye he was sent to the King's School, Canterbury. It is probable that from Mr. Parsons he may have imbibed in early youth a taste for antiquarian pursuits, which association with his grandfather Boys, after he had left school, tended to develope.

For some time after the death of his uncle Matson, Mr. Rolfe devoted himself to agriculture; but after a few years he parted with his freehold property, sinking the proceeds for an annuity, which enabled him, notwithstanding heavy losses, to live in comfortable independence, to indulge his taste for literature and antiquities, and his hospitable and benevolent disposition.

A few years before his death Mr. Rolfe parted with his miscellaneous collection of local antiquities to Mr. Joseph Mayer, of Liverpool. He was anxious that the results of so many years exertions should be preserved and appreciated. He would have preferred their being deposited in the National Museum; but the refusal of the Trustees of the British Museum to secure the Faussett Collection convinced him it would be wrong to expect consideration from that quarter. In ceding his antiquities to Mr. Mayer, he considered they would be additionally useful by the side of the Saxon Antiquities of Kent in his spacious and noble museum. The antiquities of Richborough, Osengal, Gilton, and other places in East Kent, were accordingly transferred to Liverpool. The coins, the value of which can be estimated from our *Richborough* volume and the *Collectanea*, have recently become the property of Mr. John Evans, of Hemel Hempstead. They have thus been spared the dispersion inevitable to almost all collections, and in the hands of the present

owner full justice will be awarded to them. The coins which are engraved in plates xxi and lv of our first volume were included in the miscellaneous antiquities, as personal ornaments; but as coins some of them are of the very rarest, and of high historical interest.

Mr. Rolfe was unmarried: he died almost suddenly, after a brief illness, of an affection of the heart. The disease was unsuspected. His spirits, good humour, and conversational powers, were sustained almost to the last; and his correspondence with me, carried on uninterruptedly for many years, ceased only a very few days before his death. Although eighty years of age, Mr. Rolfe retained much of the buoyancy of youth, and age had failed to make any impression on his cheerful and joyous mind, and but little on his active bodily frame. He is interred in the new cemetery at Sandwich, in a spot visible from his own garden, and where he had expressed a wish to be buried. He was followed to the grave by some of his oldest and most valued friends, and the inhabitants of Sandwich testified in the most public manner their grief at the loss of a man who had so long been endeared to them.

WILLIAM HENRY BROOKE, ESQ.

Mr. Brooke was an artist of a school now almost extinct. A friend of the celebrated Thomas Stothard, he appears to have caught much of his peculiar spirit, as well as that of Singleton, in the clear, spirited, and delicate outline of his figures. Perhaps the best instance of Mr. Brooke's style are the outline etchings of antique figures and gems engraved for the original edition of Keightley's *Greek and Roman Mythology*, published in

1831. Like all artists who have been successful in gracefully delineating female forms, he imparted to them such a peculiar air, as indisputably indicated the designer, even without his name. His hand is often to be thus traced in a variety of common juvenile productions of about 1820, or earlier; but his study under Singleton and Drummond had prepared him for something much better. "Stothard," says Mrs. Bray (*Reminiscences of Stothard*, 1851, page 206, note), "considered that Brooke, as an artist, possessed great genius: his imagination was vivid, and his feeling strong. He lamented that, with such powers, he could not devote himself more entirely to the study of the higher branches of the art for which nature had designed him." Mrs. Bray, in the same work, has an interesting notice of Brooke going with Stothard to Beer Ferrers, to see the remains of his son.

Some of the charming vignettes to Mr. Major's first illustrated edition of Izaak Walton's *Complete Angler* are by Brooke, who was also engaged on other books by the same publisher. Among his best and most characteristic drawings are some of the vignettes designed for the first authorised edition of the words of Moore's *Irish Melodies*, published in 1822; but they are unequal in merit. With refined taste, and a quick perception of what was humorous, he could well combine grace and drollery, as is exemplified in the illustrations to the *Fairy Legends of the South of Ireland* and the *Fairy Mythology* of his friends Crofton Croker and Thomas Keightly, and in other works. The Noviomagian Society possesses two exquisite little oil paintings of this class, illustrative of an excursion in Ireland in company with Mr. and Mrs. Crofton Croker.

When he first came to London, he entered into the

banking establishment of Mr. Trotter, who established the first bazaar in this country, namely, that in Soho-square. At this period Brooke became a pupil of Samuel Drummond, A.R.A. There is an etching by this artist from his own painting of the Death of Nelson, in which is introduced a portrait of Mr. Brooke, as one of the sailors. Shortly after he joined the Duke of Sussex's Rifle Corps. He now made such rapid progress as a portrait painter, that he took apartments in the Adelphi, where he was well patronised. His earliest etching is dated August 18, 1798. In 1812 he was engaged upon a series of etchings in a monthly publication called the *Satirist*. In 1815 he executed drawings upon wood for Thomson, Branstone, and most of the leading engravers of that day. Subsequently he illustrated Mr. Buckingham's *Travels in Mesopotamia, Bagdad, etc.* Afterwards he retired to Hastings, and eventually to Chichester. At these places he executed his last etchings, a few for the Sussex Archæological Society, and several for the *Collectanea Antiqua* and the *Reports on Excavations made at Lymne and at Pevensey*, most of which, although Mr. Brooke was then at an advanced age, bespeak that great power of drawing, truthfulness, and elegance of outline, which are so remarkable in his earlier works. A portrait of Captain Manby (the inventor of the "Manby Apparatus" for the saving of shipwrecked seamen), in my possession, is a good example of his vigorous and expressive style in another department of his profession.

Mr. Brooke was highly refined in manners and in sentiment, cheerful, and generous to excess. He became a widower while at Hastings; and then removed to Chichester to reside with his old friend Mr. Elliott, from whose professional services he received great relief in the bodily infirmities which attended his last years. At his

house he died on January 16, 1860, aged seventy-nine; and was interred in the churchyard of Halnaker, alongside of the family grave of his friend.

SETH WILLIAM STEVENSON, ESQ.

Mr. Stevenson died on the 22nd December, 1853, in his sixty-ninth year. He was author of a *Journal of a Tour through part of France, Flanders, and Holland*; *A Tour in France, Savoy, Northern Italy, Switzerland, Germany, and the Netherlands*; and *A Dictionary of Roman Coins*.

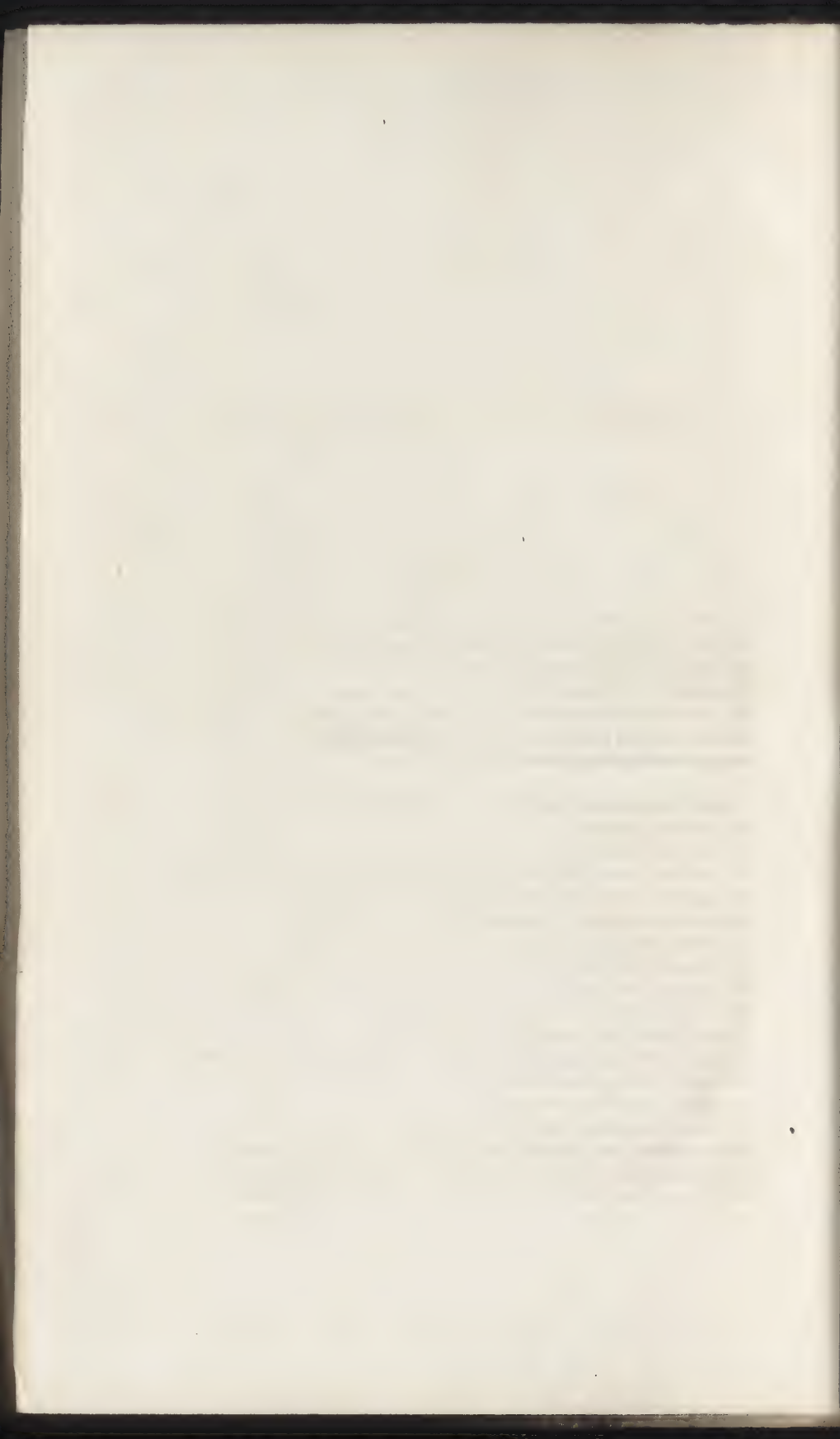
At the period of his decease only about half of the last of these works was printed; and up to the present moment circumstances have prevented its completion. It is on a very comprehensive plan, and copiously illustrated by Mr. Fairholt. On the present occasion it will be sufficient to announce that his son, Mr. Henry Stevenson, has resolved that this valuable work shall be completed as early as practicable, and issued under conditions which will be announced in the course of the present year. It will be accompanied by a more extended memoir of the author than any that has yet been published.

INDEX.

- ADZE, and mason's plumb, on a tomb, 44
- Ainay, at Lyons, the church of, 9
- Amphitheatre at Arles, 41
- Ampullæ in lead, 247-8
- Ancaster, Roman remains at, 149
- Angon from a Saxon grave near Strood, 130; remarks on the weapon, 133
- Antefix, from Fréjus, 24
- Aquæ Tarbellicæ* (Dax), 230
- Aqueduct at Fréjus, 25
- Arch of Titus, 64
- Architecture, Saxon, in Lyminge church, 196-7
- Arles, its Roman remains, 39-43
- Artisans, monuments of, 163
- Avignon, its monuments, 31 38, 101, 105
- Autun, Roman remains at, 219-236
- Baker, Roman, monument of a, 58
- Barberini inscription, the, 92
- Bibliothèque Publique, Paris, 2
- Biographical notices, of Lord Londesborough, 261; Mr. W. H. Rolfe, 269; Mr. W. H. Brooke, 273
- Bordeaux, Roman monuments at, 157
- British gold coin found in Kent, 245
- Brooke, Mr. W. H., biographical notice of, 273
- Bromsgrove church, mutilation of monument in, 248
- Cannes, from Fréjus to, 26; to Marseilles, 31
- Carausius, coins of, 152, 184
- Castrum*, its representation upon coins, 236
- Celtic dagger, in bronze, 36
- Cemetery, Roman, at Arles, 43; at Bordeaux, 166
- Christian, early, monuments, 71, and pl. vi
- Church monuments, destruction of, 248
- Churches, partly built with Roman masonry, 199
- Cinerary urns, Roman and Saxon, 119
- Civita Vecchia, 44
- Cloaca Maxima, 68
- Cloth-worker, monument of a Roman, 169
- Cock and kitten, in sculpture, 162
- Coins, Roman, found at Nunburnholm, 122; of Carausius, 152, 184; Mr. Hobler's collection, 173-184; rare and unpublished British and Roman, 245-6
- Corneto, near Civita Vecchia, 98
- Crimea, fibulæ discovered in the, 140
- Cussy la Colonne, its Roman column, 207-218
- Davis, Mr. J. B., his remarks on a skull from a Saxon grave near Strood, 135
- Dax, the Roman walls of, 226-239; Roman inscriptions at, 239
- Deæ Matres, inscription to, at Lyons, 8, 107; group of, at Ancaster, 149; at Autun, 223
- De Caumont, M., his exertions to save the walls of Dax, 227
- Dijon, its museum, etc., 3-7
- Drinking cups and vessels on monuments, 164
- Drouyn, M. Léo, his discovery of the Roman walls of Dax, 227
- Eliscamps, at Arles, 43
- Etruscan tombs near Corneto, 99

- Fairholt, Mr., his Notes on Rome, etc., 1-106
- Faussett, Bryan, his note on urns from North Elmham, 121
- Collection, inscribed urn in the, 115
- Fibulæ discovered in the Crimea, 140
- Fool's Bauble, 201
- Franks, their weapon called *angon*, 131
- Fréjus, its Roman remains, 22-26
- Fuller, monument of a Roman, 168
- Geographical monument at Autun, 224
- Girdle-hangers, Saxon, 139
- Hair-pin, Roman, in bone, 43
- Hercules Salutaris, 177
- Hobler, Mr., his "Records of Roman History," 173
- Inscribed funereal urn, 115
- Isle of Wight, the Saxon remains found in, 138
- Javelin, remarkable, found in London, 134
- Jenkins, Rev. R. C., his account of Lyminge church, 188-199
- Jet ornaments, 147
- Kertch, remains called Saxon, found at, 141
- Knife, Roman, 39
- Lælia Rufina, urn inscribed to, 116
- Leaden figures, etc., Mr. Eastwood's, 252-260
- Leicester, Roman wall at, compared with remains at Rome, 54
- Lincoln, Roman monuments at, 146
- Londesborough, Lord, biographical notice of, 261
- Lyminge, church of, 185-200
- Lyons, its museum, etc., 7-10; popular amusements at, 13
- McPherson, Dr., his "Antiquities of Kertch," 141
- "Man with the Iron Mask," 26
- Marotte, or Fool's Bauble, 201
- Marseilles from Nismes, 19
- Millin, his account of the Roman Column at Cussy, 213
- Mirror, in sculpture, 161
- Mistral, or Vent de Bise, 39
- Mortars, Roman, Saxon, and Norman, 200
- Montdragon, statue found at, 37
- Moulded brickwork, 59
- Musée d'Artillerie*, Paris, 2
- Nismes, its Roman remains, 16-18
- North Elmham, inscribed urn from, 116
- Nunburnholme, Roman coins found at, 122
- Obelisk, Roman, near Vienne, 12; at Arles, 40
- Orange, 101; its Roman theatre, 102; triumphal arch, 104, 108
- Ostia, the port of, 180
- Pasquin, statue of, 72
- Pierre de Couhard*, near Autun, 220
- Pope Benedict XII, monument of, 33; figure of a Pope in the Lateran church, 90
- Porte-d'Arroux* and *Porte-Saint-André*, Autun, 221-2
- Porte-Dorée* at Fréjus, 23
- Potter, Romano-Gaulish, monument of the daughter of, 157
- Pottery, manufactures of, in Gaul, 157-160
- Rochepot, Côte d'Or, 209
- Rolfe, Mr. W. H., biographical notice of, 269
- Roman monuments at Lyons, 8; Arles, 43; Rome, 47 *et seq.*; Lincoln, 146; Ancaster, 149; Bordeaux, 147, 163-4; Sens, 167-173; illustrative of social and industrial life, 157-173; Cussy, 207; Autun, 219-226; Dax, 226
- and Saxon burials compared, 118
- coins found at Nunburnholme, 122; Mr. Hobler's Cabinet, rare and unpublished, 173-184
- masonry in church walls, 199
- Rome, 45-97; the Tiber, 48; St. Peter's, monuments of the Popes, 48; statue of St. Peter, 49; priests, 50; the Corso, *ib.*; Trajan's column, 51; Temple of Minerva, 52; Walls, 53-61; Theatre of Marcellus, 67; Forum, 63, 66; Arches, 64; Colosseum, 65; Mamertine prisons, 66; Cloaca Maxima, 68; early Christian tombs, 71; Statue of Pasquin, 72; Mu-

- seum of the Capitol, 75; bronze wolf, 76; ancient plan of Rome, 77; colossal statues, 78; Museum of the Vatican, *ib.*; small arch of Severus, 87; and sacrificial implements upon it, 88; arch of Janus, *ib.*; churches, 89; Pantheon, 90; Borghese palace and villa, 91; Barberini palace, 92; inscription of Claudius, 92, 107; Appian way and tombs, 96
- Rouen, coins of Carausius found at, 241.4
- Sacrificial implements, 88
- Saint Honorat, island of, 28
- Marguérite, fortress of, 26
- Trophimus, cathedral of, 40
- Saxon architecture in Lyminge church, 196-7
- "Saxon Obsequies," the Hon. R. C. Neville's, 119
- Saxon remains found in Kent and Lincolnshire, 129-140; fibulæ called Saxon, found at Kertch, 140
- Searby, Saxon remains found at, 137
- Sens, Roman monument at, 161; walls, of 172
- Shadwell, images, etc., in lead found at, 252-260
- Silver Super-Altar, 108-115
- Sittingbourne, Saxon cemetery at, 117
- Smith, monument of a Roman, 167
- Statue of a German warrior at Avignon, 37
- Stevenson, Mr. Seth W., his "Dictionary of Roman Coins," 276
- Strood, in Kent, Saxon remains found near, 129
- Temple of Augustus and Livia at Vienne, 11
- Tessellated pavement at Lyons, 7; at Avignon, 35; at Autun, 225
- Theatre, Roman, at Arles, 41; at Orange, 102
- Tomb of Eurysaces, the baker, 58
- Tympanum in the hand of a statue, 76
- Vaison, monuments from, 36
- Vienne, Roman remains at, 11-13; castrum at, with windows, 238
- Villeneuve-les-Avignon, 38
- Walls, Roman, of Arles, 42; of Fréjus, 23; of Rome, 53-58; of Dax, 226-239
- Watch-towers, Roman, at Dax, 235
- Wilbraham, Saxon cemetery at, 119
- Windows, Roman, in the amphitheatre at Arles, 42; at Rome, 57; in the walls of Dax, 239; at Vienne, 239



COLLECTANEA ANTIQUA.

VOLUME V.

SUBSCRIBERS.

John Yonge Akerman, Esq., F.S.A., Abingdon.
William Allen, Esq., North-villa, Winchmore-hill, Southgate, N.
The Society of Antiquaries of London.
The Society of Antiquaries of Newcastle upon Tyne.
The Archæological Institute of Great Britain and Ireland.
The Rev. Charles John Armistead, F.S.A., Hong Kong.
George Atherley, Esq., Southampton.

Charles C. Babington, Esq., M.A., St. John's College, Cambridge.
Miss Barber, Sandwich.
Benjamin Barrow, Esq., M.D., Clifton-cottage, Ryde, Isle of Wight.
John Adkins Barton, Esq., Portswood, Southampton.
Thomas Barton, Esq., Threxton-house, Watton, Norfolk.
Thomas Bateman, Esq., Youlgrave, Bakewell.
W. Harley Bayley, Esq., Shrewsbury.
D. J. Becke, Esq., Manchester.
William Bell, Esq., Ph.D., 31, Burton-street, Burton-crescent, W.C.
Edward Ladd Betts, Esq., Preston Hall, Aylesford.
William Bland, Esq., Hartlip House, Sittingbourne.
Matthew Holbeche Bloxam, Esq., Rugby.
Sir John P. Boileau, Bart., F.R.S., F.S.A., Ketteringham-park, Norfolk.
Benjamin Booth, Esq., Swinton, Manchester.
The Baron Gustave de Bonstetten, Eichenbühl, Thoune, Suisse.
Beriah Botfield, Esq., F.R.S., F.S.A., Norton Hall, Daventry, and 10,
Sackville-street (in volume), 5A, Tenterden-st., Hanover-sq.
Wm. Boyne, Esq., F.S.A., Leeds, and 10, Tollington-rd., Holloway, N.

- Charles Bradbury, Esq., 23, Crescent, Salford.
 The Rt. Hon. Lord Braybrooke, F.S.A., Audley End, and 18, Hertford-street, May-fair. *Deceased.*
 William Bridger, Esq., Richmond.
 J. Brodribb Bergne, Esq., F.S.A., Treasurer of the Numismatic Society, Foreign Office, Downing-street.
 T. N. Brushfield, Esq., Cheshire Asylum, Chester.
 Sir Harford Jones Brydges, Bart. Boultonbrooke, Presteign, Radnorshire.
 The Department of Antiquities in the British Museum.
 William Henry Brockett, Esq., Gateshead.
 William Henry Brooke, Esq., Chichester. *Deceased.*
 The Rev. J. Collingwood Bruce, LL.D., F.S.A., Newcastle-upon-Tyne.
 Josias Bryant, Esq., North-hill, Colchester.
 E. H. Bunbury, Esq., Member of the Numismatic Society, 15, Jermyn-street.
 Robert Burnaby, Esq., 16, Clifford's Inn.
- Benjamin Bond Cabbell, Esq., F.R.S., 52, Portland-place, E.C.
 P. O. Callaghan, Esq. M.D., Elmwood House, Leeds.
 The Cambridge University Library.
 William Chaffers, Jun., Esq., F.S.A., Member of the Numismatic Society, 66, Jermyn-street.
 Mrs. John Charles, Gravesend. *Deceased.*
 John Chalmers, Esq., Auldbar, Brechin.
 John A. Chidley, Esq., 10, Basinghall-street.
 The Rev. Prof. Henry Christmas, F.R.S., F.S.A., 3, Dane's Inn, Strand.
 Joseph Clarke, Esq., F.S.A., The Roos, Saffron Walden.
 John Clayton, Esq., The Chesters, Northumberland.
 Wm. Addison Combs, Esq., 2, Upper Phillimore-gardens, Kensington.
 George Richard Corner, Esq., F.S.A., Member of the Numismatic Society, 3, Paragon-place, New Kent-road.
 Henry Coulter, Esq., Chatham.
 William Crafter, Esq., Parrock-street, Gravesend.
 T. F. Dillon Croker, Esq., F.S.A., 19, Pelham-place, Brompton, S.W.
 Joseph Curt, Esq., 15, Lisle-street, Leicester-square.
- The Rev. G. H. Dashwood, F.S.A., Stow Bardolph, Downham Market.
 The Lord Bishop of St. David's, Abergwili Palace, Carmarthen.
 Robert Davies, Esq., F.S.A., The Mount, York.
 J. Barnard Davis, Esq., F.S.A., Shelton, Staffordshire.
 The Rev. J. Bathurst Deane, F.S.A., Sion-place, Bath.
 James Dearden, Esq., F.S.A., The Orchard, Rochdale.

- J. G. Dewilde, Esq., Northampton.
 Francis Henry Dickinson, Esq., F.S.A., Kingweston, Somerton.
 Henry Dodd, Esq., City Wharf, Hoxton.
 Sir Henry Dryden, Bart., Canons Ashby, Daventry.
 Alfred John Dunkin, Esq., M. Soc. d'Emulation d'Abbeville, Dartford.
 John Dunn, Esq., 2, County-place, Paisley.
 Henry Durden, Esq., Blandford, Dorset.

 The Earl of Ellesmere, F.S.A., Worsley Hall, Manchester, (Bridge-water House,) St. James's. *Deceased.*
 James Elliott, Jun., Esq., Dymchurch, Kent.
 John Evans, Esq., F.S.A., Sec. Num. Soc., Nash Mills, Hemel-Hempstead.
 William Euing, Esq., 209, West George-street, Glasgow.

 Frederick William Fairholt, Esq., M. Soc. Ant. Norm. ; M. Soc. Ant. de l'Ouest ; F.S.A., 11, Montpelier-square, Brompton.
 Thomas Faulkener, Esq., F.S.A., M. Num. Soc., Shide Hill House, Newport, Isle of Wight.
 John Fenwick, Esq., F.S.A., Newcastle-upon-Tyne.
 William Figg, Esq., F.S.A., Lewes, Sussex.
 Robert Fitch, Esq., F.G.S., Norwich.
 William Stevenson Fitch, Esq., Ipswich. *Deceased.*
 Robert Fox, Esq., Falconhurst, Cowden, Kent.
 Augustus William Franks, Esq., Dir.S.A., British Museum.
 Thomas Frewin, Esq., Northiam, Staplehurst.

 William Gibbs, Esq., Faversham.
 John Gibson, Esq., R.A., Sculptor, Rome.
 W. H. Gomonde, Esq.
 W. Petit Griffith, Esq., F.S.A., 16, Guildford-st., Russell-square, W.C.
 The Rev. W. H. Gunner, M.A., Winchester.
 Hudson Gurney, Esq., F.R.S., F.S.A., Keswick, Norwich.
 Daniel Gurney, Esq., F.R.S., North Runckton, Norfolk.
 The Guildhall Library, City, London.
 The Rev. L. Thomas Halford, M.A., 2, Hanover-square. *Deceased.*
 Charles Hall, Esq., Osmington, Weymouth. *Deceased.*
 The Rev. L. Vernon Harcourt, Newsell's-park, Royston.
 William Harrison, Esq., Galligreaves House, Blackburn.
 William Harvey, Esq., F.S.A., The Cliff, Lewes.
 Edward Hawkins, Esq., F.R.S., F.S.A., V.P. Num. Soc., British Museum.

Walter Hawkins, Esq., F.S.A., M. Num. Soc., 5, Leonard-place, Kensington.

The Rev. Professor Henslow, Hitcham, Bideston, Suffolk.

Thomas Hewitt, Esq., Summerhill House, Cork.

Samuel Heywood, Esq., Walshaw Hall, Bury, Lancashire.

George Hillier, Esq., Ryde, Isle of Wight.

Charles H. Hingeston, Esq., 1, Alfred-place, New-road, Camberwell.

Edward Hoare, Esq., Waterloo-place, Cork.

Francis Hobler, Esq., 47, Canonbury-square.

The Rev. Thomas Hugo, M.A., F.S.A., 5, Finsbury Circus.

John Huxtable, Esq., South Villa, Albion-road, N. *Deceased.*

James James, Esq., F.S.A., Halton Cottage, Wendover.

The Rev. Henry Jenkins, Stanway, Colchester.

The Rev. Thomas Jessop, D.D., Bilton Hall, York.

Llewellyn Jewitt, Esq., F.S.A., Derby.

Goddard Johnson, Esq., East Dereham. *Deceased.*

John Jolliffe, Esq., Surgeon R.N., 3, St. Paul's-square, Southsea.

James Cove Jones, Esq., F.S.A., M. Num. Soc., Loxley, Wellesbourne, Warwick.

John Jones, Esq., 6, Regent-street.

George Prince Joyce, Esq., F.S.A., M. Num. Soc., Newport, Isle of Wight.

Edwin Keets, Esq., 4, Salamanca-terrace, Church-st., Brompton, S.W.

William Kell, Esq., F.S.A., Gateshead.

The Rev. Edmund Kell, M.A., F.S.A., Portswood Lawn, Southampton.

James Kendrick, Esq., M.D., Warrington.

Colonel McMahon Kidd, Junior United Service Club.

Henry William King, Esq., 54, Tredegar-square, Bow-road, E.

William Warwick King, Esq., 25, College-hill, Cannon-st. West, E.C.

Jesse King, Esq., Appleford, Abingdon.

The Lancashire and Cheshire Historical Society, Liverpool.

Henry Latter, Esq., Harbourne, Tenterden.

John Edward Lee, Esq., The Priory, Caerleon.

The Leicester Literary and Philosophical Society.

The Leicester Permanent Library.

John Lindsey, Esq., Maryville, Blackrock, Cork.

Edward Litchfield, Esq., Cambridge.

John Lock, Esq., Newport, Isle of Wight.

Mrs. Locke, Fring Hall, Docking, Norfolk.

The Right Hon. Lord Londesborough, K.C.H., F.R.S., Grimston. *Deceased.*

The London Institution, Finsbury-circus.

R. Grove Love, Esq., St. Albans.

Mark Antony Lower, Esq., F.S.A., Lewes, Sussex.

Harry Lupton, Esq., Thame, Oxfordshire.

John Whitefoord McKenzie, Esq., 16, Royal Circus, Edinburgh.

H. B. Mackeson, Esq., F.G.S., Hythe, Kent.

Samuel J. Mackie, Esq., F.G.S., F.S.A., 156, Strand, W.C.

M. Métayer Massalin, Berney, Eure, France.

Joseph Mayer, Esq., M.R.A.S., F.S.A., M.N.S., M. Soc. A. Norm.,
M.S.A., de l'Ouest, etc., Liverpool.

William Meyrick, Esq., 16, Parliament-street.

F. J. Mitchell, Esq., Newport, Monmouthshire.

Mr. C. F. Mollini, 17, King William-street West, Strand. *Deceased.*

Major-General Moore, Junior United Service Club.

The Rev. G. M. Nelson, Bodicote Grange, Banbury. *Deceased.*

George Warde Norman, Esq., Bromley, Kent.

The Rev. John Nunn, Thorndon Rectory, Eye, Suffolk.

W. H. Oatley, Esq., Wroxeter, Shropshire.

The Rev. John Lane Oldham, F.G.S., Audley End.

The Baron Von Olfers, Berlin.

The Hon. Colonel M. E. Onslow, Woodbridge House, Guildford.

Frederic Ouvry, Esq., F.S.A., 29, Upper Gower-street.

The Rev. John Papillon, F.S.A., Lexden, Colchester.

T. Love Jones Parry, Esq., F.S.A., Madryn, Pwllheli, North Wales.

Sir Thomas Phillipps, Bart., M.A., F.R.S., etc., Middle Hill, Worcestershire.

J. H. Plowes, Esq., 39, York-terrace, Regent's-park.

The Rev. Beale Poste, B.A., Bydews-place, Maidstone.

Henry Glasford Potter, Esq., F.S.A., Acacia Cottage, Hampton.

Edward Pretty, Esq., F.S.A., Chillington House, Maidstone.

John E. Price, Esq., 29, Cowcross-street, London.

Wm. Procter, Esq., M.R.C.S., Sec. to the York Antiquarian Club,
York.

The Rev. Canon Prower, Purton, Swindon, Wilts.

Purnell B. Purnell, Esq., Stancombe Park, Dursley.

A. Henry Rhind, Esq., F.S.A., Sibster, near Wick, Caithness.

Frederick Roach, Esq., Arreton Manor, Isle of Wight.

William Henry Rolfe, Esq., Sandwich. *Two copies. Deceased.*

Henry William Rolfe, Esq., 3, Punderson-place, Bethnal-green, N.W.
George Roots, Esq., F.S.A., 1, Tanfield-court, Temple.

William Roots, Esq., M.D., F.S.A., Surbiton, Kingston-upon-Thames.
Deceased.

The Bibliothèque de Rouen.

Richard Sainthill, Esq., Cork.

Charles Sandys, Esq., F.S.A., Canterbury. *Deceased.*

The Scarborough Archæological Society.

Major Edmund Sheppard, Rutland House, Kingston-upon-Thames.
Deceased.

William Shipp, Esq., Blandford, Dorset.

Major Henry Smith, R.M., Wish-street, Southsea, Hants.

Mr. J. Russell Smith, Publisher, Soho-square.

Samuel Reynolds Solly, Esq., M.A., F.R.S., F.S.A., Serge-hill, King's
Langley.

J. Y. Simpson, Esq., M.D., President of the College of Physicians,
Edinburgh.

Charles Spence, Esq., Admiralty (38, St. Paul's-road, Camden-town,
N.W.)

Henry J. Stevens, Esq., Architect, Derby.

John Addington Symonds, Esq., M.D., Clifton, Bristol.

The Lord Talbot de Malahide, President of the Archæological Insti-
tute, F.S.A., F.G.S., Malahide Castle, Dublin.

John Thurnam, Esq., M.D., F.S.A., Devizes.

Thomas Thurston, Esq., Ashford, Kent.

John Tissiman, Esq., Scarborough.

Sir Thomas Tobin, F.S.A., Ballincollig, Cork.

The Rev. J. Montgomery Traherne, F.R.S., F.S.A., Coedriglan, Car-
diff. *Deceased.*

Sir Walter C. Trevelyan, Bart., F.S.A., Wallington, Morpeth.

The Rev. Edward Trollope, F.S.A., Leasingham, Sleaford.

Charles Tucker, Esq., F.S.A., Marlands, Exeter.

Dawson Turner, Esq., F.R.S., F.L.S., M.R.I.A., F.S.A., Acad. Cæs.
Nat. Cur. et Reg. Sc. Holm. Socius., Lee Cottage, Old Brompton. *Three copies. Deceased.*

Thomas B. Uttermare, Esq., Langport, Somerset.

W. Sandys Wright Vaux, Esq., M.A., Sec. R.S.L., Pres. Num. Soc.,
F.S.A., British Museum.

John Green Waller, Esq., 68, Bolsover-street, Portland-place, W.

- Charles Warne, Esq., F.S.A., Ewell, Surrey.
 Mr. Joseph Warren, Ixworth, Suffolk.
 Albert Way, Esq., M.A., F.S.A., Wonham Manor, Reigate.
 The Rev. Charles Wellbeloved, York. *Deceased.*
 Herr Conrad Wetter, 67, Myddleton-square.
 John Wilkinson, Esq., F.S.A., M. Num. Soc., Wellington-st., Strand.
 Daniel Wilson, Esq., LL.D., F.S.A. Scot., Toronto, Upper Canada.
 Richard Windle, Esq., 6, Osborn-street, Whitechapel, N.E.
 Humphrey Wickham, Esq., Strood, Kent.
 John Wodderspoon, Esq., The Lower Close, Norwich.
 Humphrey Wood, Esq., Chatham.
 John Wood, Esq., 22, Watling-street, City.
 Samuel Wood, Esq., F.S.A., The Abbey, Shrewsbury.
 Thomas Wright, Esq., M.A., Hon. M.R.S.L., Member of the Institute
 of France, etc., 14, Sydney-street, Brompton.
 The Rev. C. F. Wyatt, Forest-hill Parsonage, Wheatly, Oxford.
 James Wyatt, Esq., Bedford.
 W. Michael Wylie, Esq., F.S.A., Blackwater, Hants.
- William Yewd, Esq., 20, Devereux-court, Temple.

 FOREIGN CORRESPONDENTS.

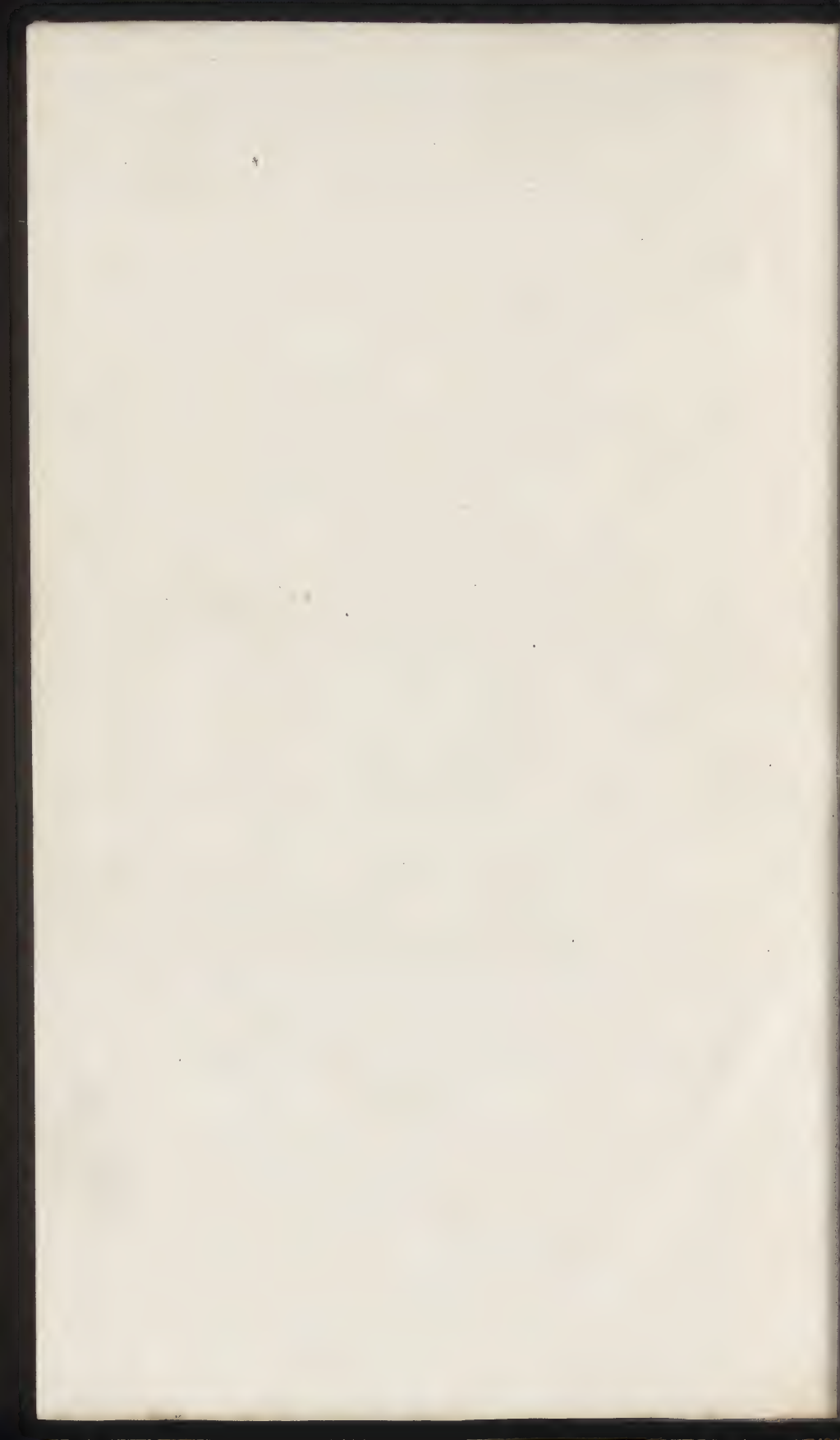
- M. Joseph Arneth, Director of the Imperial Museum and Library,
 Vienna.
 M. Boilleau, Tours.
 M. Etienne Cartier, Directeur de la Revue Numismatique, Amboises.
Deceased.
 M. Renier Chalon, Directeur de la Revue Numismatique Belge,
 Bruxelles.
 M. Antoine Charma, President of the Academy of Sciences, Belles
 Lettres, etc., Caen.
 M. l'Abbé Cochet, Inspecteur des Monuments Historiques de la
 Seine-Inférieure, Dieppe.
 M. De Caumont, Directeur de la Société Française pour la Conserva-
 tion des Monuments, Caen.
 M. Léopold Delisle, Paris.
 M. Antoine Durand, Lancy, Canton de Genève, Suisse.

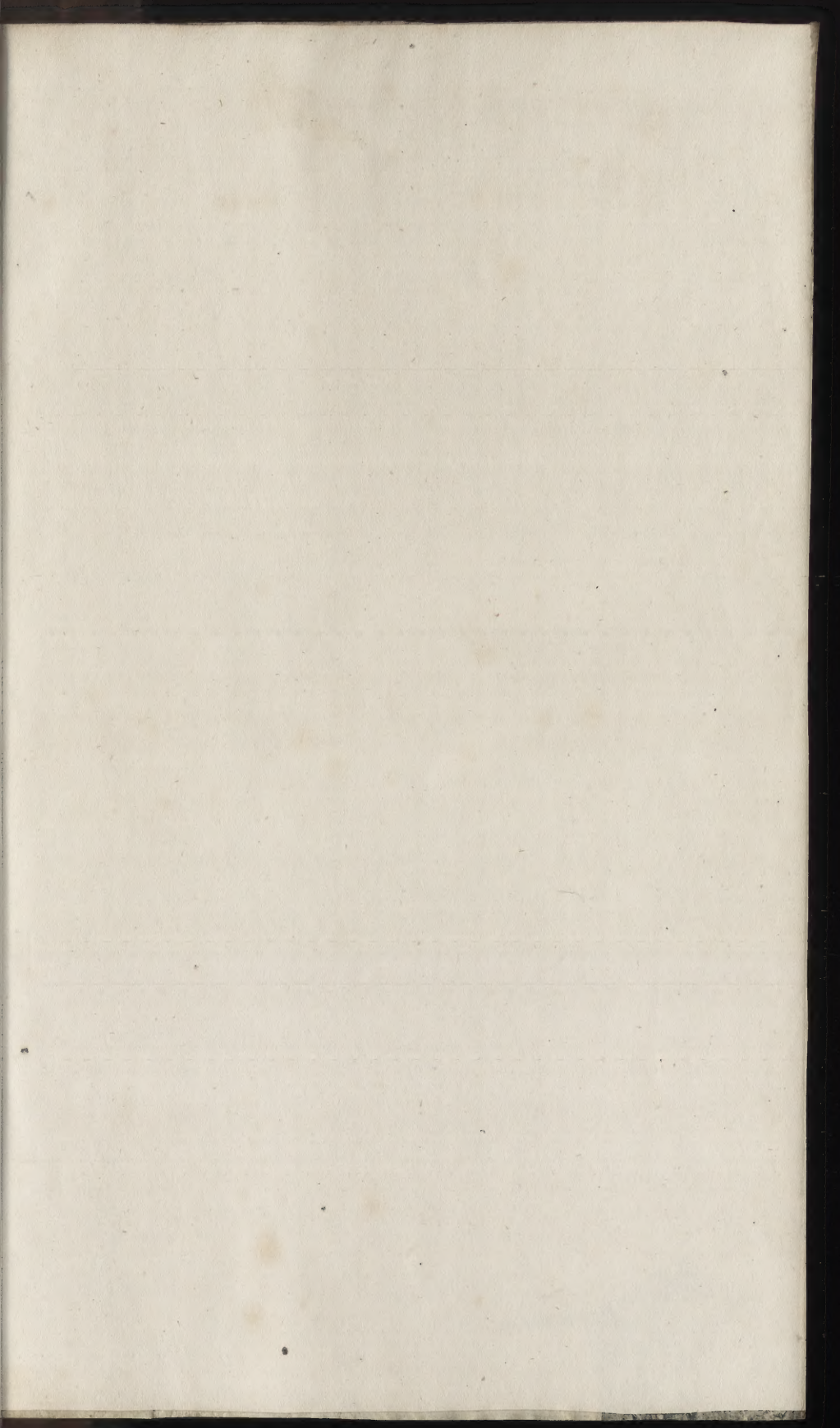
- Herr Habel, Founder of the Museum of Antiquities of Wiesbaden,
Scheirstein, Biberich.
- M. Alexandre Hermand, Vice-President of the Society of Antiquaries
of the Morini, St. Omer. *Deceased.*
- Herr Klein, Mayence.
- M. Edouard Lambert, Bayeux.
- M. Joachim Lelewel, Bruxelles.
- Herr Lindenschmit, Mayence.
- M. Auguste Moutié, Rambouillet.
- M. W. D'Ouzouville, Laval, Mayence. *Deceased.*
- M. J. Boucher de Crevecœur de Perthes, Abbeville.
- Herr A. Reichensperger, Cologne.
- M. De la Saussaye, Paris.
- Counsellar Thomsen, Copenhagen.
- M. Frederick Troyon, Lausanne.
- M. Edmond Tudot, Moulins, Allier.
- Professor Wilhelmi, Sinsheim. *Deceased.*
- Herr I. I. A. Worsaae, Copenhagen.

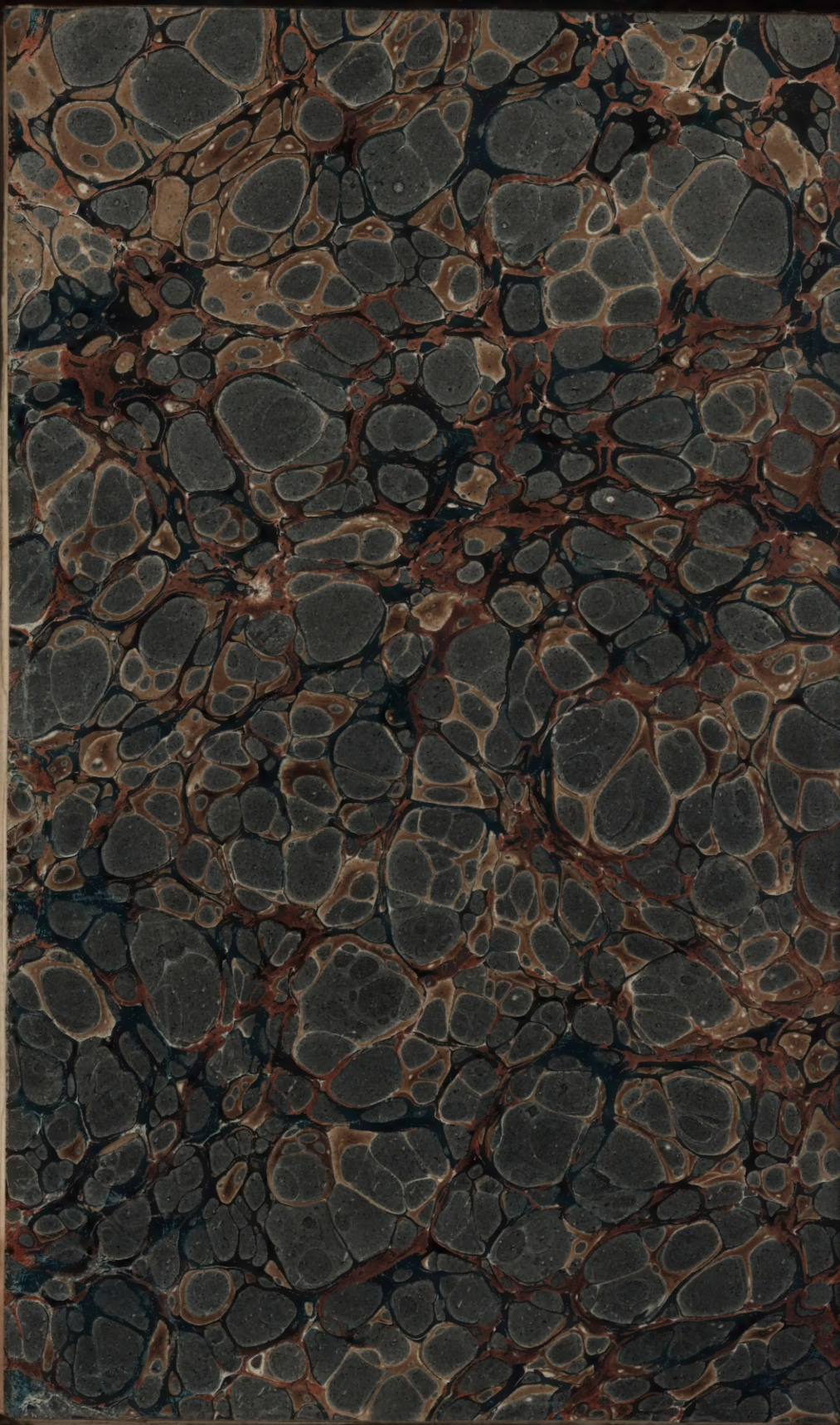
SOCIETIES.

- The Society of Antiquaries of the Morini, St. Omer.
- The Society of Antiquaries of Normandy, Caen.
- The Royal Society of Antiquaries of the North, Copenhagen.
- The Society of Antiquaries of Picardy, Amiens.
- The Society of Antiquaries of the West, Poitiers.
- The Society of Antiquaries of Zurich.
- The Society of Emulation of Abbeville.
- The Society for Useful Researches, Treves.
- The Archæological Society of Luxembourg.
- The Archæological Society of Mayence.
- The Archæological Society of Touraine.
- The Historical Society of Nassau, Wiesbaden.
- Société Archéologique de l'Orléannais.
- Société d'Histoire et d'Archéologie de Genève.











GETTY CENTER LIBRARY



3 3125 00782 6445

